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SOME THOUGHTS ON ART.

ADDRESSED TO THE UNINITIATED.

BY MRS. JAMESON.



SERIES of very beautiful engravings from the finest works of modern, and particularly of English, sculptors, is to appear successively in this Journal, and I have been requested to say something "germane to the matter"—something of

the present state of sculpture with reference to Art generally.

I wish I could do this worthily; I wish I could venture to place myself between the public and the artist as a sort of interpreter in an humble way, not to discuss critically the beauties of the art or the merits of the artist—easy work comparatively—but rather to point out and to explain some of those common-place difficulties and popular mistakes which seem likely to arise in the present state of things. For the patrons of Art are not now, like the *Dilettanti* and *Cognoscenti* of the last century, to be counted as the select few; they are the many—the million;—we are to have Art it seems for THE MILLION. Now it is certain that this diffusion, through all ranks, of the love of ornament and beauty, will not raise the standard of excellence: that was fixed some two thousand years ago, in the days of Phidias; but it will raise the standard in every individual mind; it will bring home and illustrate to the popular apprehension, those principles, eternal and immutable as the law of nature itself, on which that eternal standard is founded. I am not one of those who believe that excellence will become less excellent by being diffused, or that the sense of the true, the beautiful, the pure, will become less valuable, by being rendered more familiar—indispensable to the sentient being as love, light, and air. All human sympathies flowing in a right direction—and in Art, as in morals, there is a right and a wrong—gather strength as they flow by the confluence of many minds. It is some comfort that we do not see in these days, at least we do not so often see, that pretension to the exclusive right to feel and discriminate, that mingled scorn and despair with which the real lover and judge of Art was wont to regard the ignorant blunderings of public patronage; and on the other hand, I think we have outlived that truly vulgar error, so flattering to indolent mediocrities, that "in matters of Art, every man with two good eyes in his head is competent to see;" whereas, where Art is concerned, the faculty of seeing becomes in itself an Art! Yes, it is a good sign when the worshipful many are beginning to feel that the Fine Arts are not merely imitative, but involve something more, and far beyond imitation; it is a good sign when a man is no longer affronted by a doubt of his power, and even of his right of judgment, and has candour enough to wish to educate his perceptions up to that point where the just appreciation of comparative excellence first unfolds itself to the delighted intellect. It were too much to expect to find developed alike in all, the

instinctive sense of beauty in Art, or the capacity for enjoying its manifestations. No popularising of Art, will ever equalise the power to feel and to judge of Art; but we may hope that the multiplication and diffusion of objects through which the taste is exercised, will tend to facilitate comparison and quicken sensibility. Too long has a degraded taste on the part of the public tended to degrade the artist, who from want of conscience or want of bread, becomes subservient to the ignorance and caprice which he regards with secret contempt; and too long has patronage dictated where it ought to learn. The effect has been demoralising on both sides; in the gifted man of genius I have seen it produce absolute deterioration of character, and end in a want of truth towards others, of respect for himself and his Art, and of faith in the high aims which had once sanctified his ambition. Whilst the subserviency of him who ought to be the teacher, has altogether blinded the patron to the true relation between them; so instead of mutual help, gratitude, reverence—we have self-assurance, caprice, and a bargaining meanness on the one side—silent contemptuous heart-burning on the other.

It has been remarked with truth that public opinion always comes right in the long-run,—that it never fails in time to recognise the truly excellent,—that it never fails in time to bring to its due level that which it has immeasurably exalted. I have, since my childhood, known four of the most celebrated artists who have lived in modern times:—Flaxman, Canova, Chantrey, and Sir Thomas Lawrence. They are gone; the grave has closed over all. I can speak of them now as *minds*, not *men*. Of these four, the one who had whilst living the least reputation was certainly Flaxman. Yet he it was who took the highest ground; we have since been working up to him, and every day, every hour, we become more sensible of his true artistic greatness; whilst, I believe, it is pretty generally admitted, that the others during their lifetime were overrated; that Canova could be feeble and effeminate; that Chantrey and Sir Thomas were below par in creative Art. Such is the wide difference between reputation and fame. The better a public are educated, the sooner will such justification take place; the less will fashion usurp the part of taste; the less we shall hear of people deciding in a *cavalier* manner on subjects, for the right understanding of which an almost life-long education is necessary.

When in the last century a cause relative to the piracy of a print, was tried before one of our judges, (Lord Kenyon, I believe) the evidence relative to critical discrimination in the degree of merit in the original and the copy, the variety of opinions and arguments astonished and somewhat perplexed both judge and jury. Lord Kenyon in summing up expressed his regret that he had lived all his life without an idea of some of the points which had been brought forward, and his conviction "that there was more in those things than he had ever conceived before." Now, there are many in the same case with this most wise and candid judge—many who, like him, have passed through a long life of various and dignified pursuits without having given a moment's thought to the conditions of beauty which enter into a print, a picture, or a statue, and may be suddenly wakened up to a perception "that there is more in these things than they had ever conceived before."

A state of profound peace has generally been considered as favourable to the development of the Arts, yet where the clash of social interests has roused to unwonted activity the intellects and imaginations of men, it has been good in the long-run for those who standing apart from the tumult, yet feel it react upon them. High deeds must be done before the poet can sing them or the artist commemorate them; and where grand stirring influences fill the mind of the people, they become not less but more alive to the forms in which their sensations, so to speak, are reproduced to themselves. We see this in the history of the great republics of Greece, and Italy, in distracted Athens, in more distracted Florence. May not these present days of revolutions, and wars, and famines, and gold-seeking, be succeeded by the days of artistic

creation in new forms! Even now, more is written and thought about Art, more encouragement given to artists generally, than at any period in the history of our community. Not only is there an increasing demand for the higher productions of mind and skill, but in the mere objects of luxury, ornament and utility, Art and artists are put in requisition. We call for an architect where we formerly employed a bricklayer; and our house-painters are accomplished in the theoretical harmony of lines and colours.

This is more particularly the case with the *Plastic Arts*. Under this term we comprehend all imitation of form, from the expression of ideal beauty and lofty sentiment, the godlike and the spiritual under the human semblance, set forth in enduring marble or more enduring bronze, down to the bisque statuette on the chimney, the vase or ewer on the tea-table, or the arabesque frieze to decorate our rooms.

This passion and fashion for works of beauty and decoration has been growing among us assisted by many causes. The invention of most ingenious mechanical processes by which the magnificent remains of antiquity, and the productions of living artists may be reproduced with marvellous delicacy and exactitude, and of other processes by which ornamental carving and casting from faultless models may be executed at a trifling expense—the perfection to which modern chemical science has brought the finest preparations of clay, as bisque and terra cotta, together with the application of new materials, *gutta percha* for instance, to the purposes of Art, and, though last not least, the institution of Schools of Design all over the country; all these have combined to assist by mechanical means the multiplication of what the French call *Objets de gout et de luxe*. That this growing taste may not be vulgarised, is a matter of great importance. We may entertain the deepest sympathy for the artist struggling to live by the proceeds of that Art to which he has given his life, and applaud the efforts made by public means to render his works known, and give him a fair chance for reputation; (it is not for one generation to give *fame*). But let it be ever borne in mind that we best assist our native artists by placing before them and the public who is to judge them, in every possible form, those productions which bear the stamp of original greatness, and have been consecrated by the admiration of successive generations of men; things which exist at a distance, or have become so rare and so expensive, that they are locked up in national collections, or in the portfolios of amateurs. On these the principles of Art are founded, or rather by these they are illustrated, for these lead us back to nature, pure nature, which is only another name for the pure ideal, and whence all must proceed, which is to endure through the vicissitudes of conventional manners and modes of thought.

This is the main object of a society lately instituted—the Arundel Society. Between this society and one begun some years ago for the encouragement of modern Art and native artists, there should be no rivalry—rather the most close and friendly co-operation. Every help to the knowledge of genuine Art is a help to the living artist; and only the meanest, narrowest, and most short-sighted views would make a man think otherwise.

The result of all this, and what I would inculcate by every means in my power, is that a knowledge of the just theory of the Imitative Arts might well form a part of the education of the young, and particularly, I think, of young women. It is not very intelligible why so much pains should be taken to initiate a girl into the knowledge of the theory of music—to cultivate her taste for it by concerts, private and public, even where proficiency in the art, as an Art, is out of the question, and, at the same time, leave her in the most pitiable ignorance, or abandon her to self-culture with regard to the elementary principles of the other Fine Arts, on which, nevertheless, she is called in a thousand ways to exercise her faculties. Really it seems ridiculous when one thinks of it, that a girl should be taught the elements of Natural Philosophy and Chemistry, be initiated into the secrets of nature, while the laws which regulate the harmony and

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proportion of her visible forms remain a sealed book. Superficial knowledge of all kinds is the perdition of women, and a superficial taste in the Fine Arts leads them into that perverted and frivolous taste for mere prettiness which is destructive to the best interests of the best artists among us.

The faculty of delight in beauty needs to be educated like all our faculties, and I wish Miss Martineau had said something upon the subject in her admirable little treatise on household education. We know that women have written very sensible and elegant letters, with but little knowledge either of orthography or syntax; yet no one I suppose argues that a woman has, therefore, no need to study spelling and grammar. A knowledge of thorough base and of elementary physics now enters into every liberal scheme of female education. Why, therefore, should not some attention be paid to the elementary principles of the Fine Arts? Why should not the best models of each be early placed before a young girl, and their comparative excellence pointed out to her attention? What a source of innocent enjoyment it would open to innocent minds at that age when the faculties are athirst for pleasurable sensation! A landscape painter once told me that sitting down on some occasion to make a study of foliage, his attention was attracted by a group of feathery grass and weeds by the hedge side, and he was so touched by the inexpressible grace with which Nature had thrown together their flowing lines and various forms, that he sat for many moments contemplating them without venturing to put his pencil to the paper, until he felt his eyes moisten with devout admiration and love! It is in truth one of the greatest advantages of a cultivated taste in Art, that it multiplies a thousand-fold our enjoyment in the beauties of Nature; wakes up our attention to innumerable minute and transient effects of grace, which we should otherwise pass by unperceived. We do, indeed, meet with persons who have a good deal of *connoisseurship*, of whose morals we cannot think very highly, but we soon learn to distinguish this sort of merely conventional taste from that really purified perception of the Beautiful, which leads us through the love of Art to the love of Nature, and from Nature up to God.

But I must not be tempted from the original purpose of this essay. Every one admits that a just taste in Art is desirable; no one denies that knowledge is better than ignorance, and that in the perception of fitness and beauty, as well as the perception of right and wrong, it may be as well to "train up the child in the way it should go." For the present, therefore, I will notice merely a few of the commonest mistakes committed daily from that want of feeling or want of reflection, which in matters of Art goes by the general name of want of taste. To the knowledge by which they are to be avoided or rectified there is no *Royal road*, and here I only suggest them for consideration, and with reference more particularly to one of the Fine Arts—Sculpture.

These mistakes are of two kinds. The first have relation to the external conditions of a work of Art,—its material, size, and situation. The second have relation to the aesthetic conditions of a work of Art, as the design and conception of the subject,—the form best suited to it, whether painting or sculpture (for observe that the *form* is distinct from the *material*); the treatment, as regards the grouping, expression, colour, and all qualities depending on the mind of the artist, and addressed to the mind of the observer.

The MATERIAL in sculpture may be bronze, marble, stone, wood, plaster, terra-cotta, shells, or precious stones, &c. Now every one who would judge of Art, should know something of the inherent capabilities of these materials and their proper application; for they cannot be used indiscriminately for all subjects and purposes. I have seen strange mistakes made by persons ordering in marble what could only look well in bronze. But why? on what principle shall a particular subject, group, or figure, look ill in marble and well in bronze? It is not here the relative value or beauty of the material which is in question; it is its fitness.

It is not only the artist or the artificer who should be able to enter into these considerations, for I have seen the artist's judgment overruled, either because he could not clearly explain in words, principles which had grown up in his own mind with his mind, or that no explanation could render his reasons intelligible where the faculties of attention and comparison had never been brought to bear on such points. Hence there ensued distrust, vexation, loss, and disappointment.

SIZE is another of these conditions which is of great consequence. Not every subject which looks well large will look well small; far more rarely will a subject, graceful and agreeable of a small size, endure to be magnified. The nature of the subject has to be considered. In general, though size be one of the elements of the sublime, the really sublime and ideal work of Art loses but little when reduced in dimension, as long as the proportions are exactly attended to. You can have colossal proportions and god-like power within the circumference of a gem for the finger; figures and groups which might be magnified to any size and lose nothing either in delicacy of finish or delicacy of expression: some of the fine Greek bronzes are examples. For instance, the little bronze "Jupiter" in the British Museum, about a foot in height; the exquisite little "Mercury," not more than six inches high; are at hand to testify to the perfection of majesty and grace in diminutive forms. On the other hand, picturesque sculpture will seldom bear to be magnified, nor will any subject which is merely ornamental or conventional in the treatment. The pretty statuette of "The Prince of Wales as a Sailor," the little figure of "Fanny Elssler dancing the Cachucha," would be insufferable if enlarged to life-size. There is a curious law too by which size and material act on each other; a bust or a statue in marble of the exact proportions of life, will often look much smaller than life; some thought and attention are due therefore to the conditions of size.

Then as to SITUATIONS. I say nothing here of those mental associations which should always influence the selection of a work of Art, with reference to its purpose: which would prevent every one from taking down a "Nativity" from an altar, and placing it over a sideboard, or hanging up a "Massacre of the Innocents" in a lady's boudoir. I would merely refer to those physical conditions by which a work of Art, be it painting or sculpture, is fitted to the situation it occupies, or the situation fitted for that particular object; the distance at which it is to be seen, the point of view, the degree of light and shade of the highest importance. I have seen ridiculous, and, as regarded the destinies of the object, fatal, mistakes of this kind committed from a want of the sense of adaptation, or from not considering how far a work of Art executed for a particular locality can bear removal to another. For example, the *Pensiero* of Michael Angelo, to produce the full effect intended by the artist, must be placed at a considerable height, and must be lighted from above. A lower situation, or a side-light, interferes with the sentiment. Michael Angelo himself, in the first fresco which he executed for the ceiling of the Sistine Chapel (the "Deluge,") committed an error which he was careful to conceal in the succeeding compositions; the treatment was too crowded, too complicated, to produce the effect he had intended—he had not sufficiently considered the conditions of light and distance. In the metopes of the Parthenon and the Phigalian marbles the exact adaptation of the degree of relief to the light and distance, and the arrangement of the figures to the degree of relief, involve considerations of the highest moment, and which, being well understood, must enhance our admiration of these wonderful things as productions of mind, and assist us to those principles which are capable of a universal application, as conditions of fitness and excellence. The laws exemplified in the works of Michael Angelo and the sculpture of the Parthenon may be applied to the ornamental bas-relief over a chimney-piece, or the chased work of a lady's brooch.

As to the second class of errors, those which have reference to the more spiritual conditions

of Art, I shall say little of them here, except to impress on the mind of the educator the necessity for exercising in a right direction the faculties of admiration and reverence, as applied to those productions of mind which are clothed in form and colour, seeing that they surround us on every side, and make a part of our daily life. Here also we should be taught by precept and example, that there is a *true* and a *false*, which cannot, by any arbitrary fashions of the day, be overlooked or confounded with impunity. Ignorance, that is, the want of educated perceptions, produces two evils which I have seen more than once strangely combined in the same individual. 1. An assumption that in these matters the individual fancy has a right of judgment unfettered by any moral responsibility. 2. A want of self-reliance which leaves this same unfettered fancy at the mercy of every change of fashion, the mere slave of lawless liking and disliking:—as I have heard a man profess his freedom from the pedantry of rules, and run to his next neighbour to ask—what he shall think?—which of two things he shall prefer?

The most important, and at the same time the commonest error I have met with, arises from a total ignorance of the necessary limitations of the various styles of Art. The graceless absurdities, the unreasonable demands on an artist's capabilities which I have seen result from such mistakes would fill pages. Sir Joshua Reynolds tells us somewhere of a nobleman who once came to him and required him to paint a picture representing the interview between James II. and the old Earl of Bedford, the father of the martyred Russell; when James requested the assistance of the earl, he replied in a broken voice, "I had once a son who would now have done your majesty good service." Sir Joshua in vain endeavoured to convince his noble friend that the subject was one which could not be adequately represented in any form of Art. I forget how the affair ended, but probably the patron left the artist with a meeker idea of his powers than he had entertained before; and found some one else to paint James II. and Bedford standing opposite to one another. Not all that we can image to ourselves as a passing action or event,—not all that can be described in words, is suitable for a picture; and in this respect, if painting has its limitations, much more narrow are the limitations of sculpture. Lessing in the admirable piece of criticism, which he has entitled "The Laocoön," was the first to point out clearly the relative capabilities and limitations of the two Arts; and I conceive that without a just appreciation of this distinction, artists and amateurs are likely to fall into the most graceless errors and absurdities.

I will venture on a familiar illustration of this neglect or ignorance of a principle founded in the absolute nature of things. When at Rome I went into some of the ateliers of the finest cutters of shells, and expressed my surprise at the total unfitness of some of the objects selected;—popular pictures, for instance, transferred to bas-relief, Correggio's "Holy Families," and Guido's "Angels" or the "Daughter of Herodias." I was answered that these were executed for the English market. One of the most celebrated among the English artists at Rome told me that he often accompanied those who came to him with letters of recommendation to the ateliers of the different bronze, mosaic, and shell works; the plea being that they, the purchasers, might be directed in their choice by his superior taste and experience. "But," said he, "I know not how it happened, I seldom could induce them to choose what was really good,—really fine and appropriate; and in presence of Italian workmen, I have blushed for the vulgar mistakes made by my country-women,—women of rank, education, and otherwise elegant minds. 'Their ignorance,' he added with true artistic emphasis, 'was on such subjects quite dreadful!'

The source of these mistakes lay in the want of an educated perception of certain laws, as much founded in nature as immutable as those which regulate harmony and the power of expression in music. The persons alluded to by my friend, perhaps looked to the workmanship, examined it with a microscope, believed themselves quite capable

of judging whether the thing were well or ill done;—the more serious question, whether it was a thing that ought to be done at all, having never once occurred to them.

The beautiful ornamental casts and statuettes which issue daily from the *fabriques* of Messrs. Copeland, Minton, and others; the facility, cheapness, and elegance with which form is reproduced in twenty different materials, while they delight the lovers of Art, may well excite some anxiety and apprehension lest we be inundated with graceful frivolities and common place second-rate sentimental trash of every sort. Now that the "Million" have become patrons of Art, it becomes too obviously the interest of the manufacturer to cater for the fancy of the "million," and thus it is a matter of very serious import that the young should be trained to discernment and refinement in the situation of such objects as are addressed to the mind through the eye;—that the public taste should, through the rising generation, be more generally educated, at least, that it should not be vitiated. All which is humbly submitted to the consideration of the reader.

ON THE APPLICATIONS OF SCIENCE TO THE FINE AND USEFUL ARTS.

ON CHEMISTRY OF THE COLOURS EMPLOYED IN THE ARTS AND MANUFACTURES.—NO. I. GOLD.

The importance of an accurate knowledge of the chemical constitution of the colours employed in Art and manufacture, is too evident to require any argument—since the permanence of all those efforts of the mind which seek to portray nature, not merely in its form, but also in its varying features, depends entirely upon the fixedness of the few colours which the artist mixes on his palette. The artist, living in a world of his own, cannot be expected to dive into the mysteries of the chemist's cell; and the manufacturer engaged in producing at the most economic rate a particular article, is not likely to inquire far beyond the sphere of his own occupation; thus a considerable mass of information, which promises to be of great use to both the artist and the manufacturer, floats in a space unexamined by either one or the other. Science seeks to afford the aid of analysis, and in this way connects itself most usefully with technology; and whether dealing with high Art or humble manufacture, renders itself an auxiliary aid of considerable value. It is our intention from time to time to devote a few columns of our Journal to the especial purpose of examining all the various conditions under which any natural products become useful as colours to the artist and Art-manufacturers. Commencing with the metals and their compounds, we intend to proceed on to all the colours which are produced naturally, or by chemical agency, from the organic kingdom, and to give, as far as is practical, some history of each colour. Commencing then our inquiry with the most valuable of the metals—gold—it does not appear that the ancients were at all acquainted with the colours produced by its oxides. That it was used from a very early period in thin films is quite evident from descriptions of the temple decorations given by Theophrastus, Pliny, and Vitruvius; and also from fragments which have been spared from the wrecks of ancient civilisation. The colours employed by the Assyrians, Egyptians, and Greeks, appear to have been exceedingly few, perhaps not more than four—red and yellow ochres, and blacks and whites. Somewhat later, we find some mineral colours employed, as the oxides of cobalt and of copper; but even the Romans clearly knew nothing of the purples or reds produced now from gold. The *περφία* of the Greeks and the *Ostrum* of the Romans, a purple long celebrated, was prepared from shell-fish, which colour we shall have eventually to describe when we come to speak of the madder colours and the lakes. Indeed, until the middle ages, when the strange hope of transmuting baser metals into gold, and the formation of the *Elixir Vitæ* drew the attention of the alchemists to the chemical charac-

teristics of the metals, we have no evidence to show that any of the compounds of gold—excepting as alloys—had been discovered.

Up to the present time, we believe no chemical preparation of gold has been made available to the artist in oil or water-colours; but to the enamel-painter, and for ornamenting glass and porcelain, the oxides of gold and its combinations have been of the utmost value.

The mode of applying gold in the celebrated Opus Alexandrinum and in the Byzantine works, would appear to have been purely mechanical. In all probability it was beaten into thin leaves, and then applied to the surface by means of a cement. We find, however, that it was secured from wear, sometimes by the use of a kind of resinous varnish, and often by a siliceous one, the mode of applying which has been lost.

Gold, it is generally known, is discovered in the primary geological formations. Although as in Mexico and the Brazils it is sometimes worked for in the quartz lodes, which fill up the fissures of the granite and porphyritic hills, yet it is generally procured from the accumulated sands of the valleys between such mountains, which are indeed formed during an unlimited period, by the abrasion, under the influence of atmospheric changes, of the rocks which form these formations. From such sand-washings was procured the gold of the Assyrians, the Egyptians and the Greeks. We have clear evidence that the Scythians worked over the Ural mountains, which are now so productive of gold to the treasury of Russia; and passing over the wealth thus acquired from Mexico and Peru by the Spaniards, we have precisely the same kind of formation in the valley of the Sacramento, and probably over a still more extensive portion of California.

Gold is always found in nature in a native or pure condition, and from the difficulty with which it is oxidized, it is preserved for thousands of years unchanged, either near the surface mixed with the soil, or in the beds of rivers. The facility with which gold is beaten into thin leaves, admits of the economic use of this metal for numerous purposes of ornamentation to which it could not otherwise be applied. A single grain of gold may be extended over fifty-six square inches of surface, and with five grains of gold 150 buttons are well gilt. It is so ductile that a grain of gold may be drawn out into 500 feet of wire. Reaumur, the celebrated French chemist, by rolling out a fine silver-gilt wire, reduced the coating of gold to the twelve-millionth of an inch in thickness, yet under the microscope no imperfection could be perceived in it.

Gold was formerly employed for gilding in combination with mercury. This fluid metal may be regarded as a solvent for gold, and as it volatilizes at a comparatively low temperature, the gold is left behind on the application of heat. By this method watch-cases, sword-handles, and other articles were usually gilt; but since the discovery of the electrotype process, this operation, so highly injurious to the health of all those engaged in it, has been almost entirely discontinued. It having been lately discovered that the oxide of gold will combine with some of the alkaline preparations forming double salts, these solutions are now extensively employed for gilding copper and other metals. A solution of this kind may be made by dissolving the oxide of gold, formed by precipitating gold by potash, from its solution in aqua regia, or nitromuriatic acid, in the cyanide of potassium. It forms a perfectly transparent solution, to use which nothing more is necessary than, having well cleaned the metal which we desire to gild, to rub it over with some of this cyanide of potassium and gold, mixed with a little whiting; in a short time a very perfect although thin coating of gold is formed over the metal. Steel may be gilded by the employment of an ethereal solution of gold, in an interesting manner. If we agitate ether with a solution of the chloride of gold, the metal combines with ether, which floats on the surface of the other fluid. If into this auriferous ether pieces of polished steel are dipped, they, by a peculiar electro-chemical action, become covered with gold of great brilliancy.

Many vegetable and animal substances may be

gilded by merely placing them in a solution of gold and exposing them to the reducing agent of the solar rays. If a solution of gold is washed over paper, and it is then exposed to sunshine, it slowly changes colour; but, if shortly after the change is observed, the paper is held in a current of steam, a most beautiful purple colour is rapidly produced. By a method similar to this Sir John Herschel produces very beautiful photographic pictures. Among other uses to which the chloride of gold is applied, may be named that of giving greater fixity to the daguerreotype pictures. The picture being completed, a weak solution of chloride of gold is floated over it, and by means of a lamp the metal plate is heated; the gold is by this method precipitated, and forms indeed a film; a varnish of gold over the surface. Gold may be revived from its solutions in a very curious manner, and silks or linens ornamented with this metal by the use of hydrogen gas. This process was introduced by Mrs. Fulham about fifty years since. Any design is drawn upon the fabric with the chloride of gold, and while yet moist it is exposed to the action of a stream of hydrogen gas, which at once revives the metal of a fine yellow colour. This may be effected by the ordinary gas which we employ for illumination, but from the many impurities it is liable to contain, the gold may be tarnished, and thus the best effect lost.

One of the most beautiful applications of gold is for colouring glass of that fine ruby which is so much admired in many specimens of Bohemian manufacture.

Kunkel, one of the last of the alchemical school, first introduced the use of gold in glass manufacture. The only preparation employed by him was the *Purple of Cassius*, which was discovered in 1683 by Cassius of Leyden, is best made in the following manner:—Protochloride of tin is added to a solution of the perchloride of iron till the colour of the liquid has a shade of green, and adding this liquid, drop by drop, to a solution of perchloride of gold which is free from nitric acid and very dilute. After twenty-four hours a brown powder is deposited, which is in a small degree transparent, and purple red by transmitted light; when dried and rubbed to powder, it is of a dull blue colour. (Graham.) This purple of Cassius may be formed in different ways, and the resulting compound may be either of a pink or of a violet colour, and thus the artist is enabled to produce a considerable variety of intermediate shades. Some German chemists consider that the muriate of ammonia is to be preferred to the chloride of iron in combination with the tin. One part of the purple of Cassius will colour 30,000 parts of glass. At a meeting of the Society for the Promotion of Manufacturing Industry in Prussia, Dr. Fuss first proved that ruby-coloured glass may be prepared without the use of the purple of Cassius; that indeed a simple solution of gold is capable of producing rose and carmine-coloured glasses. There are some very curious phenomena connected with this coloration of glass by gold. After this fusion of the mass, the glass is colourless; but when heated, not above a red heat, it becomes of a bright red colour. Professor Rose suggests that gold is contained in the glass in a state of protoxide, which forms a colourless silicate by fusion, but sets free some portion of the protoxide when reheated to a temperature a little below that which forms it. This protoxide disseminated in a small quantity in an extreme state of division, is believed by him to give the colour. When too much heated, the red changes to a brown, from the reduction of a portion of the oxide of gold, and metallic gold being set free. A similar case is presented by copper, for glass containing the protoxide of copper is colourless after fusion, a silicate being formed, but it becomes green after heating, owing to the liberation of oxygen. The ingredients used in auriferous glass vary materially with different manufacturers. One mixture used by a large house in this country is—

Quarts (well selected)	46 lbs.
Borax	12 lbs.
Nitre	12 lbs.
Muriate	1 lb.
Arsenious Acid	1 lb.
Gold—Eight ducats dissolved in Aqua Regia—and the whole fused together.	

The cakes of glass of a ruby colour made in Bohemia called *Schmelze*, is said to be composed of—

Silica or Quartz	500
Mintum	800
Nitre	100
Calcinated Potash	100
Gold, 154 grains, dissolved in Aqua Regia.	

The richest Bohemian Ruby glass contains in addition to the materials already named,—sulphuret of antimony, peroxide of manganese, and instead of the ordinary preparation, a fulminating gold is employed. This fulminating preparation, which is highly explosive, is prepared by precipitating gold from its solution in nitro-muriatic acid by ammonia; it is probably a compound of two atoms of ammonia and one of gold. The Venetian ruby-glass, according to Bohme, is composed of—

Gold	0.04
Peroxide of Tin	0.60
Peroxide of Iron	2.10
Oxide of Lead	22.93
Magnesia	0.50
Lime	3.80
Soda	5.79
Potash	6.70
Silica	23.93

and probably some arsenic.

Gold and its salts are employed in the preparation of artificial gems. In the artificial topaz 1 grain of gold in 1000 with 30 or 40 grains of antimony glass has been detected. In the best specimens of the factitious ruby we have a similar mixture, but the yellow is changed to red by remelting in the oxidising flame of the blow-pipe. In the artificial amethyst and the Syrian garnet we have either the purple of Cassius, with oxide of cobalt, or fulminating gold with antimony. The perfection of many of these factitious gems is such as to deceive any but the most practised eyes.

In the beautiful process of painting on glass, gold is employed to produce the fine purples and reds. This Art appears to have attained its highest perfection in the fifteenth and sixteenth centuries, when it was materially aided by the labours of the alchemists. We have the great satisfaction of witnessing its revival among us, and deriving additional assistance from the industrious labours of modern chemistry. Success in this operation demands a complete vitrification of the pigment without any irregular extension of the colour over the matrix; hence the melting point of the colours must be considerably below that of the glass upon which they are painted. The Bohemian hard glass, being prepared without lead, is well fitted for glass-painting, and the flux mixed with the colours so rendered easily fusible by the use of bismuth or borax.

In that most permanent of processes, by which the designs of the artist can be preserved, enamel-painting, gold becomes an important agent. We may probably, on some future occasion, make a review of the history and progress of enamel-painting, which presents many curious and interesting points. We must, however, now confine our attention simply to the mode of applying the colours. We have received much information on this point, of which we shall in these articles avail ourselves, from Mr. Bone, whose exquisite enamels display great artistic excellence, and much practical skill. The oxide of gold precipitated from a solution of chloride by an alkali, or finely divided gold thrown down from a similar solution by the proto-sulphate of iron, are combined with a flux, and the drawing being made upon copper, it is exposed to the action of heat in an enameling furnace. Indeed the same descriptions of colours are employed by the enamel painter as are used in painting on glass or porcelain. In the decoration of pottery the purple of Cassius is a most important compound, and the utmost attention has been given to its preparation. Brongniart, in his admirable *Traité des Arts Céramiques ou des Poteries*, has devoted a considerable space to the consideration of the various modes in which this curious chemical compound is prepared, and having detailed all the precautions and manipulatory details necessary to produce a fine colour, he

gives the following table of analysis by eminent chemists:—

	Gold.	Stannic Acid.	Chemist.
Fine Purple	24.00	76.00	Proust.
Do.	79.10	20.00	Oberkampf.
Violet Purple	40.00	60.00	Do.
Fine Purple	25.57	60.00	Buisser.
Do.	23.35	61.30	Berzelius.

These results show the exceeding uncertainty of this composition, and hence arises the peculiarities of the colours produced by different manufacturers.

A colour called by Brongniart "Rose Isabelle" is also given by gold. This appears to be a mixture of solution of gold and alumina, which, at the consistence of a syrup, is applied to the porcelain, and then the rich colour brought out by exposure to a great heat. For the production of violet some additions are made of lead and manganese. An analysis, made by Malagutti gives the following as the composition of the carmine and violets on the English china:—

Silica	36.13
Borax	24.49
Oxide of Lead	26.66
Oxide of Tin	10.70
Gold	2.02

In addition to this, however, we believe that in nearly all cases a small portion of the chloride of silver is added to the mixture when it is desired to produce a carmine colour.

The following valuable particulars relative to the preparation of the vitrifiable pigments prepared from gold are from a paper by Dr. Wachter, whose experience in the manufacture of porcelain colours, and the amount of chemical knowledge which he has brought to bear on the subject, renders his communication exceedingly valuable. We can only give a very condensed account of the results of an extensive series of experiments. For the preparation of *Light Purple* about seventy-five grains of grain tin are dissolved in boiling nitro-muriatic acid, and the solution concentrated in a water-bath until it solidifies on cooling. This per-chloride of tin is dissolved in a little distilled water, and thirty grains of a solution of proto-chloride of tin, obtained by boiling granulated tin in muriatic acid, is added. This mixed solution of tin is combined with two gallons of distilled water, which must contain just so much acid that no turbidity results from the separation of oxide of tin. A clear solution of seven and a half grains of gold in nitro-muriatic acid, which must be as neutral as possible, is poured into the solution of tin. To render the gold solution neutral, it should have been previously evaporated nearly to dryness in the water-bath, then diluted with water and filtered in the dark.

On adding the solution of gold to that of the tin the whole liquid becomes of a deep red, without, however, producing any precipitation; this instantly separates upon the addition of 750 grains of solution of ammonia. The supernatant liquid should be poured off as speedily as possible, and the precipitate washed five or six times with fresh spring water. When sufficiently washed the precipitate, still moist, is mixed very intimately with 300 grains of lead-glass, previously ground to an impalpable powder. This lead-glass is obtained by fusing together two parts of minium with one part of silica and one part of calcined borax.

A *dark purple* is prepared by dissolving seven grains of gold in nitro-muriatic acid and diluting it with two gallons of water, and mixing therewith, with constant agitation, 112 grains of the solution of the proto-chloride of tin prepared in the manner already described. The liquid is only coloured a brownish red at first, but upon adding a few drops of sulphuric acid the precipitate falls. This precipitate, when washed, is mixed with 150 grains of the lead-glass as above.

A *red violet* is formed by treating the above *dark purple* precipitate with a lead-glass prepared by fusing four parts of minium with two parts of silica and one of calcined borax. A *blue violet* is produced by burning, at a lower temperature, and by an additional quantity of lead-glass being added to the *dark purple* precipitate. Dr. Wachter states that by mixing the light purple with the dark purples, in different proportions,

or with the red violet, &c., without addition of silver, every variety of rose tint may be produced.

For gilding porcelain, gold is precipitated from its solution by the proto-sulphate of iron or green vitriol. It is thus obtained in the state of a brown powder. This is washed, united with oxide of bismuth, and mixed into a paste with oil of turpentine which has been exposed to the air for some time.

The use of the bismuth is to form a flux with the surface of the glaze, by means of which the gold is firmly attached. When removed from the fire the gold has a dull yellow appearance, but it is afterwards burnished with agate, which produces the fine rich colour we see, almost invariably, upon English china. The heat necessary varies from about 1200 Fahr. to upwards of 1800.

Gold powder, formerly much employed for embellishing the missals of the Romish Church, was prepared by grinding gold leaf with honey. It is now usually procured from the ethereal solution of gold by evaporation, or by precipitation with a salt of iron, or of mercury from the chloride of gold. These preparations are combined with the gum tragacanth, honey, or a resinous varnish, according to the purposes for which it is to be employed.

These are the most important purposes to which gold and its compounds are applied in connexion with the Arts.

ROBERT HUNT.

THE VERNON GALLERY.

THE BROOK BY THE WAY.

T. Gainsborough, R.A., Painter. J. C. Bentley, Engraver.
Size of the Picture 4 ft. 11 in. by 4 ft. 3 in.

THIS is a true English landscape, and one which our distinguished painter was particularly happy in both selecting and representing. And many of our readers may recollect, before railways had rendered travelling rather a mere matter of business than a toil mingled with pleasure, and when bridges were less abundant than now, the not unfrequent necessity for horse and vehicle to wade through such brooks as that before us, even on our highways; especially in the hilly West, whence this picture probably derived its origin. Gainsborough settled at Bath, attracted by its landscape beauties, and he spent there the flower of his life, —nearly twenty years.

As the pictures of Wouverman are characterised by their Grey Horse, so are those of Gainsborough almost as generally distinguished by their Horse and Cart: here a weary waggon-team returning from their day's toil, have turned to the road-side brook to refresh themselves in the limpid stream. The careful, or perhaps the impatient waggoner, on the rustic bridge by their side, breaks short with his whip the too eager draught.

This is, on the whole, a noble specimen of this favourite English landscape-painter: the bold and broken foreground, with the picturesque ruins of what was once a majestic oak, gives a due position to the well made out details of the beautiful middle distance, which is so well defined, that a less vigorous pencil would have failed to preserve the just balance of the two parts; and these together with the sunny distance, resplendent with the rich evening glow which slightly overspreads the whole landscape, combine to produce an effect truly magnificent; a magnificence almost peculiar to the richly wooded scenery of England.

The colouring of this picture is somewhat obscured by the unavoidable contingencies of some eighty or ninety years' exposure to a London atmosphere, a great portion of which time it was quietly located over a mantelpiece in Bedford Square. Its careful execution shows that it is one of the painter's earlier performances; before he fell into that chaotic, uncouth, shapeless, though masterly hatching, as Sir Joshua Reynolds designated Gainsborough's later method of handling, and of which we have a very good example in the well known "Market Cart."

The nation may congratulate itself on the possession of so fine a specimen of one of its greatest masters; and we only render justice to Mr. Bentley in thanking him for his very admirable engraving of the work.



J. C. BENTLEY, ENGRAVER.

THE BROOK BY THE WAY

FROM THE PICTURE IN THE VERNON GALLERY

LONDON, PUBLISHED FOR THE PROPRIETORS, BY GEO. VIRTUE, 36, PATERNOSTER ROW.

SIZE OF THE PICTURE
4 FEET 6 IN. BY 3 FEET 6 IN.

T. GAINSBOROUGH, R.A. PAINTER.

22 JU 52

ROYAL DUBLIN SOCIETY.

THE annual meeting of the Royal Dublin Society for the presentation of premiums to the successful students, was held on the 20th January. The attendance of visitors was unusually large and important, the Lord-Lieutenant with a numerous staff from the viceroyal court, the Archibishop of Dublin, and many other distinguished personages being present. It is customary on these occasions to commence the business of the meeting with an address, and on the evening in question, Dr. Allman, Professor of Botany, delivered a lecture on the connexion of the Fine Arts with Natural History. We sincerely wish we could transfer to our columns the whole, or even a portion, of this most elegant and erudite oration, for we have rarely read a more eloquent expression of thoughts in relation to the matter in hand. Take, for example, the following paragraph, with which the learned professor concludes his address, and which we would commend to every student in Art as an instructive lesson—one to be engravened on the memory to aid him in the prosecution of his Art:

"The Painter must be no mere imitator even of nature, for with all his efforts how far, far short must he fall, of the utterly inimitable original. Attempts to give an exact imitation of natural sounds in music, or of natural forms in painting, must be alike abortive and alike incompatible with high Art. The most finished portrait of external form is, if it go no deeper, all but worthless; the shape of the leaf, the sub-divisions of the branch, the asperities of the bark, may be all there as far as paint and pencil can convey them, but nature is not with them; the material body, lifeless, passionless, soulless, may be present, but the spirit which animated it is away; and he who has no higher conception of Art must fail, miserably fail, in touching one deep feeling within us, in awaking one sympathy of the heart for his cold paint and canvas.

"Higher and holier is the mission upon earth of the great painter; far beyond the sphere of mere imitation is the region of thought in which he dwelle—form and colour are to him but the external symbols—the significant language of an undwelling spiritual life. Of the artist, in the true sense of that honoured name, it can never be said that

"A primrose by a river's brim,
A yellow primrose was to him,
And it was nothing more."

He reads a deep meaning in every blossom and in every spray, and

"The last red leaf, the last of its clan,
That dances as well as dance it can;
Hanging so light, and hanging so high,
On the topmost branch that looks up to the sky—"

is to him full of mysterious import—an import which it is his high privilege to comprehend and to reveal; and his works are the expression to mankind of those lessons he has read in nature—of that beauty, and truth, and good which deep beneath the surface of the external world, invisible to profane eyes, unveil themselves to his purified sense.

"Few they are, however, who are thus admitted to the penetralia of the great temple. Days, and nights, and years of thoughtful and wearying study must be passed, and pure must be the heart and high the soul of the aspiring neophyte; for on such only can the glorious mission be conferred by which the artist becomes a great high-priest to his fellow-men, entrusted with the duty of making them wiser, and better, and happier. All mankind are his congregation—the temple in which he ministers, the world; for to him the wide-spreading earth, and everlasting hills, and o'er-arching heavens are the floor and the columns and the roof of a Holy of Holies, where the Shechinah of God's presence dwells for ever!"

The Earl of Clarendon expressed his gratification at being able to attend the meeting; he considered it a duty as well as a pleasure; for he felt it to be a "duty in one who filled the high office he held to omit no opportunity of marking his sense of the various and eminent services rendered by this Society." His Excellency alluded to the efforts he had made to promote the establishment of Schools of Design in Ireland, and the result of those efforts in the formation of schools in Dublin, Belfast, and Cork; the first of which he proposed to place in connexion with the Royal Dublin Society, a connexion which, he thought, must ultimately prove highly beneficial; and with respect to the general influence of these schools on the manufacturing industry of the country, his lordship observed that "though deprived of the advantage of a fair start, Ireland will not be behind-hand in the race of competition with her more advanced countrymen on this side the channel."



John Flaxman. R.A.

THE name of this most distinguished sculptor has been so long associated with the Arts of this country, and his life and history are so well known, that any lengthened biography or critical notice of his works would be, at this time, superfluous. A few observations will alone suffice for our present purpose. John Flaxman was born at York, on the 6th of July, 1755, but was brought to London when only six months old. His father, a modeller of figures, kept a shop in New Street, Covent Garden, and it was in this humble studio that the after great man imbibed the first impulses of Art. At the age of fourteen he became a pupil of the Royal Academy, and for a considerable period employed himself in designing and modelling figures for the Wedgwoods and others, by whom his talents were much appreciated. In 1782, having established himself in a house in Wardour Street, he did what Reynolds considered a most imprudent act. Sir Joshua addressed him one day thus:— "So, Flaxman, I understand you are married; if so, sir, you are ruined for an artist." The President's prophecy was not, however, fulfilled; the young sculptor's choice, Miss Ann Denman, was a most accomplished lady, whose taste and judgment proved highly serviceable to him, even in his Art.

In 1787, Flaxman, accompanied by his wife, set out for Italy, where he passed seven years. The first great work he executed on his return

was the noble monument to Lord Mansfield. This paved the way for his introduction to the Royal Academy, of which he was elected Associate in 1797, and in 1810 he was appointed to the Professorship of Sculpture. He continued to enjoy uninterrupted professional prosperity and domestic happiness till the year 1820, when the death of his wife left a blank in his existence for which nothing could compensate him. He still continued, however, to work on assiduously and effectively till the day of his death, which took place on the 7th of December, 1826. He was buried in the churchyard of St. Giles-in-the-Fields.

The genius of Flaxman is perhaps more remarkably developed in his designs and compositions, than in his modelling and execution. His conceptions from the writings of Homer, Aeschylus, and Dante, exhibit an intellectual power which few artists before him, and none who have succeeded, ever attained; yet of all his productions, the Shield of Achilles, cast in silver for George IV., is not only his noblest work, but one of the most magnificent specimens of modern Art. Among his statuary sculptures, "Michael contending with Satan," stands the first in order, whether we consider the grandeur of the subject or the sublime conception with which it is rendered; the great Angelo himself would not have disdained to own it as partaking of those lofty qualities of Art, approaching to the severity of the Greeks, which marked his own achievements. In subjects of a devotional character, Flaxman was eminently successful; his heart being deeply impressed with religious sentiment and feeling, which elevated them above the ordinary ideas of common minds:— "pure and benevolent in spirit, the man exalted and seconded the artist."

[The wood engraving is from a bas-relief, by the sculptor engraved by Freebairn, to accompany the famous copy of the Shield of Achilles. Perhaps, however, the most perfect likeness of this great sculptor is that by Jackson, which many of our readers will recollect: it conveyed a fine idea of gentle yet firm expression, and the broad and high forehead, so full of majestic thought. His form was weakly from youth upwards; but the head is characteristic of intellectual strength.—Ed.]

PASSAGES FROM THE POETS.



Engraved by W. T. Green.

Drawn by R. S. Lander.

BURNS AND CAPTAIN GROSE.

"It's tauid he was a soldier breed,
And aye was rather fit'n than fied
But now he's quait the spurrie blade,
And dog-skin wallet;
And hae'en the Antiquarian trade,
I think they call it.
"He has a forth o' auld nick-necters,
Rusty airm caps and Jinglin jackets,
Wad haud the Lothians three in tacks,
A toornont grid;
And parritch pots and auld saut huchets
Before the flood."
Burns.

PASSAGES FROM THE POETS.



Drawn by F. W. Hulme.

Engraved by T. Bolton.

"WE ARE SEVEN!"

"And often, after sunset, Sir,
When it is light and fair,
I take my little porringer,
And eat my supper there!"

WORLDSWORTH.



THE first pages in the histories of artists worthy the name, are generally alike; records of boyish resistance to every scheme, parental or tutorial, at variance with the ruling desire and bent of the opening mind. It is so rare an accident that the love of drawing should be noticed and fostered in the child, that we are hardly entitled to form any conclusions respecting the probable result of an indulgent foresight; it is enough to admire the strength of will which usually accompanies every noble intellectual gift, and to believe that, in early life, direct resistance is better than inefficient guidance. Samuel Prout—with how many rich and picturesque imaginations is the name now associated!—was born at Plymouth, September 17th, 1783, and intended by his father for his own profession; but although the delicate health of the child might have appeared likely to induce a languid acquiescence in his parent's wish, the love of drawing occupied every leisure hour, and at last trespassed upon every other occupation. Reproofs were affectionately repeated, and every effort made to dissuade the boy from what was considered an "idle amusement," but it was soon discovered that opposition was unavailing, and the attachment too strong

[Our engraving on wood is from a sketch in crayon by Sir W. Ross, R.A.—one of Mr. Prout's many *frânes*; no member of the profession has ever lived to be more thoroughly respected—we may add beloved—by his brother artists; no man has ever given more unquestionable evidence of a gentle and generous spirit, or more truly deserved the esteem in which he is so universally held. His always delicate health instead of, as it usually does, souring the temper, has made him more considerate and thoughtful of the troubles and trials of others; ever ready to assist the young by the counsels of experience, he is a fine example of upright perseverance and indefatigable industry, combined with suavity of manners and those endearing attributes of character which invariably blend with admiration of the artist, affection for the man.—*Ed.*]

to be checked. It might perhaps have been otherwise, but for some rays of encouragement received from the observant kindness of his first schoolmaster. To watch the direction of the little hand when it wandered from its task, to draw the culprit to him with a smile instead of a reproof, to set him on the high stool beside his desk, and stimulate him, by the loan of his own pen, to a more patient and elaborate study of the child's usual subject, his favourite cat, was a modification of preceptorial care as easy as it was wise; but it perhaps had more influence on the mind and after-life of the boy than all the rest of his education together.

Such happy though rare interludes in school-hours, and occasional attempts at home, usually from the carts and horses which stopped at a public-house opposite, began the studentship of the young artist before he had quitted his pinafore. An unhappy accident which happened about the same time, and which farther enfeebled his health, rendered it still less advisable to interfere with his beloved occupation. We have heard the painter express, with a melancholy smile, the distinct recollection remaining with him to this day, of a burning autumn morning, on which he had sallied forth alone, himself some four autumns old, armed with a hooked stick, to gather nuts. Unrestrainable alike with pencil or with crook, he was found by a farmer, towards the close of the day, lying moaning under a hedge, prostrated by a sun-stroke, and was brought home insensible. From that day forward he was subject to attacks of violent pain in the head, recurring at short intervals; and until thirty years after marriage not a week passed without one or two days of absolute confinement to his room or to his bed. "Up to this hour," we may perhaps be permitted to use his own

touching words, "I have to endure a great fight of afflictions; can I therefore be sufficiently thankful for the merciful gift of a buoyant spirit?"

That buoyancy of spirit—one of the brightest and most marked elements of his character—never failed to sustain him between the recurrences even of his most acute suffering; and the pursuit of his most beloved Art became every year more determined and independent. The first beginnings in landscape study were made in happy truant excursions, now fondly remembered, with the painter Haydon, then also a youth. This companionship was probably rather cemented by the energy than the delicacy of Haydon's sympathies. The two boys were directly opposed in their habits of application and modes of study. Prout unremitting in diligence, patient in observation, devoted in copying what he loved in nature, never working except with his model before him; Haydon restless, ambitious, and fiery; exceedingly imaginative, never captivated with simple truth, nor using his pencil on the spot, but trusting always to his powers of memory. The fates of the two youths were inevitably fixed by their opposite characters. The humble student became the originator of a new School of Art, and one of the most popular painters of his age. The self-trust of the wanderer in the wilderness of his fancy betrayed him into the extravagancies, and deserted him in the suffering, with which his name must remain sadly, but not unjustly, associated.

There was, however, little in the sketches made by Prout at this period to indicate the presence of dormant power. Common prints, at a period when engraving was in the lowest state of decline, were the only guides which the youth could obtain; and his style, in endeavouring to copy these, became cramped and mannered; but the unremitting sketching from nature saved him. Whole days, from dawn till night, were devoted to the study of the peculiar objects of his early interest, the ivy-mantled bridges, mossy water-mills, and rock-built cottages, which characterise the valley scenery of Devon. In spite of every disadvantage, the strong love of truth, and the instinctive perception of the chief points of shade and characters of form on which his favourite effects mainly depended, enabled him not only to obtain an accumulated store of memoranda, afterwards valuable, but to publish several elementary works which obtained extensive and deserved circulation, and to which many artists now high in reputation, have kindly and frankly confessed their early obligations.

At that period the art of water-colour drawing was little understood at Plymouth, and practised only by Payne, then an engineer in the citadel. Though mannered in the extreme, his works obtained reputation; for the best drawings of the period were feeble both in colour and execution, with common-place light and shadow, a dark foreground being a *rule absolute*, as may be seen in several of Turner's first productions. But Turner was destined to annihilate such rules, breaking through and scattering them with an expansive force commensurate with the rigidity of former restraint. It happened "fortunately," as it is said,—naturally and deservedly, as it should be said,—that Prout was at this period removed from the narrow sphere of his first efforts to one in which he could share in, and take advantage of, every progressive movement.

The most respectable of the Plymouth amateurs was the Rev. Dr. Bidlake, who was ever kind in his encouragement of the young painter, and with whom many delightful excursions were made. At his house, Mr. Britton, the antiquarian, happening to see some of the cottage sketches, and being pleased with them, proposed that Prout should accompany him into Cornwall in order to aid him in collecting materials for his "Beauties of England and Wales." This was the painter's first recognised artistic employment, as well as the occasion of a friendship ever gratefully and fondly remembered. On Mr. Britton's return to London, after sending to him a portfolio of drawings, which were almost the first to create a sensation with lovers of Art, Mr. Prout received so many offers of encouragement, if he would consent to reside in London,

as to induce him to take this important step—the first towards being established as an artist.

The immediate effect of this change of position was what might easily have been foretold, upon a mind naturally sensitive, diffident, and enthusiastic. It was a heavy discouragement. The youth felt that he had much to eradicate and more to learn, and hardly knew at first how to avail himself of the advantages presented by the study of the works of Turner, Girtin, Cousins, and others. But he had resolution and ambition as well as modesty, he knew that

"The noblest honours of the mind
On rigid terms descend."

He had every inducement to begin the race, in the clearer guidance and nobler ends which the very works that had disheartened him afforded and pointed out; and the first firm and certain step was made. His range of subject was as yet undetermined, and was likely at one time to have been very different from that in which he has since obtained pre-eminence so confessed. Among the picturesque materiel of his native place the forms of its shipping had not been neglected, though there was probably less in the order of Plymouth dockyard to catch the eye of the boy, always determined in its preference of purely picturesque arrangements, than might have been afforded by the meanest fishing hamlet. But a strong and lasting impression was made upon him by the wreck of the "Dutton" East India man on the rocks under the citadel; the crew were saved by the personal courage and devotion of Sir Edward Pellew, afterwards Lord Exmouth. The wreck held together for many hours under the cliff, rolling to and fro as the surges struck her. Haydon and Prout sat on the crags together and watched her vanish fragment by fragment into the gnashing foam. Both were equally awestruck at the time; both, on the morrow, resolved to paint their first pictures; both failed; but Haydon, always incapable of acknowledging and remaining loyal to the majesty of what he had seen, lost himself in vulgar thunder and lightning. Prout struggled to some resemblance of the actual scene, and the effect upon his mind was never effaced. At the time of his first residence in London, he painted more marines than any thing else. But other work was in store for him; about the year 1818 his health, which as we have seen had never been vigorous, showed signs of increasing weakness, and a short trial of Continental air was recommended. The route by Havre to Rouen was chosen, and Prout found himself for the first time, in the grotesque labyrinths of the Norman streets. There are few minds so apathetic as to receive no impulse of new delight from their first acquaintance with Continental scenery and architecture; and Rouen was of all the cities of France, the richest in those objects with which the painter's mind had the profoundest sympathy. It was other then than it is now; revolutionary fury had indeed spent itself upon many of its noblest monuments, but the interference of modern restoration or improvement was unknown. Better the unloosed rage of the fiend than the scruple of self-complacent idiocy. The facade of the cathedral was as yet unencumbered by the blocks of new stonework, never to be carved, by which it is now defaced; the Church of St. Nicholas existed (the last fragments of the niches of its gateway were seen by the writer dashed upon the pavement in 1840 to make room for the new "Hotel St. Nicholas";) the Gothic turret had not vanished from the angle of the Place le Pucelle, the Palais de Justice remained in its grey antiquity, and the Norman houses still lifted their fantastic ridges of gable along the busy quay (now fronted by as formal a range of hotels and offices as that of the West Cliff of Brighton). All was at unity with itself, and the city lay under its guarding hills, one labyrinth of delight, its grey and fretted towers, misty in their magnificence of height, letting the sky like blue enamel through the foiled spaces of their crowns of open work; the walls and gates of its countless churches warded by saintly groups of solemn statuary; clasped about by wandering stems of sculptured leafage; and crowned

by fretted niche and fairy pediment—meshed like gossamer with inextricable tracery: many a quaint monument of past times standing to tell its far-off tale in the place from which it has since perished—in the midst of the throng and murmur of those shadowy streets—all grim with jutting props of ebon woodwork, lightened only here and there by a sunbeam glancing down from the scaly backs and points and pyramids of the Norman roofs, or carried out of its narrow range by the gay progress of some snowy cap or scarlet camisole. The painter's vocation was fixed from that hour. The first effect upon his mind was irrepressible enthusiasm, with a strong feeling of a new-born attachment to Art, in a new world of exceeding interest. Previous impressions were presently obliterated, and the old embankments of fancy gave way to the force of overwhelming anticipations, forming another and a wider channel for its future course.

From this time excursions were continually made to the continent, and every corner of France, Germany, the Netherlands, and Italy ransacked for its fragments of carved stone. The enthusiasm of the painter was greater than his ambition, and the strict limitation of his aim to the rendering of architectural character permitted him to adopt a simple and consistent method of execution, from which he has rarely departed. It was adapted in the first instance to the necessities of the mouldering and mystic character of Northern Gothic; and though impressions received afterwards in Italy, more especially at Venice, have retained as strong a hold upon the painter's mind as those of his earlier excursions, his methods of drawing have always been influenced by the predilections first awakened. How far his love of the picturesque, already alluded to, was reconcileable with an entire appreciation of the highest characters of Italian architecture we do not pause to inquire; but this we may assert, without hesitation, that the picturesque elements of that architecture were unknown until he developed them, and that since Gentile Bellini, no one had regarded the palaces of Venice with so affectionate an understanding of the purpose and expression of their wealth of detail. In this respect the City of the Sea has been, and remains peculiarly his own; there is, probably, no single piazza nor paved street from St. Georgio in Aligo to the Arsenal, of which Prout has not in order drawn every fragment of pictorial material. Probably not a pillar in Venice but occurs in some one of his innumerable studies; while the peculiarly beautiful and varied arrangements under which he has treated the angle formed by St. Mark's Church with the Doge's palace, have not only made every successful drawing of those buildings by any other hand look like plagiarism, but have added (and what is this but indeed to paint the lily!) another charm to the spot itself.

This exquisite dexterity of arrangement has always been one of his leading characteristics as an artist. Notwithstanding the deserved popularity of his works, his greatness in composition remains altogether unappreciated. Many modern works exhibit greater pretence at arrangement, and a more palpable system: masses of well-concentrated light or points of sudden and dexterous colour are expedients in the works of our second-rate artists as attractive as they are commonplace. But the moving and natural crowd, the decomposing composition, the frank and unforced, but marvellously intricate grouping, the breadth of inartificial and unexaggerated shadow, these are merits of an order only the more elevated because unobtrusive. Nor is his system of colour less admirable. It is a quality from which the character of his subjects naturally withdraws much of his attention, and of which sometimes that character precludes any high attainment, but nevertheless the truest and happiest association of hues in sun and shade to be found in modern water-colour Art,* (excepting only the studies of Hunt and De Wint) will be found in portions of Prout's more important works.

Of his peculiar powers we need hardly speak, it

* We do not mean under this term to include the drawings of professed oil-painters, as of Stothard or Turner.

would be difficult to conceive the circle of their influence widened. There is not a landscape of recent times in which the treatment of the architectural features has not been affected, however unconsciously, by principles which were first developed by Prout. Of those principles the most original were his familiarisation of the sentiment, while he elevated the subject of the picturesque. That character had been sought, before his time, either in solitude or in rusticity; it was supposed to belong only to the savageness of the desert or the simplicity of the hamlet; it lurked beneath the brows of rocks and the eaves of cottages; to seek it in a city would have been deemed an extravagance, to raise it to the height of a cathedral, an heresy. Prout did both, and both simultaneously; he found and proved in the busy shadows and sculptured gables of the Continental street sources of picturesque delight as rich and as interesting as those which had been sought amidst the darkness of thickets and the eminence of rocks; and he contrasted with the familiar circumstances of urban life, the majesty and the aerial elevation of the most noble architecture, expressing its details in more splendid accumulation, and with a more patient love than ever had been reached or manifested before his time by any artist who introduced such subjects as members of a general composition. He thus became the interpreter of a great period of the world's history, of that in which age and neglect had cast the interest of ruin over the noblest ecclesiastical structures of Europe, and in which there had been born at their feet a generation other in its feelings and thoughts than that to which they owed their existence, a generation which understood not their meaning, and regarded not their beauty, and which yet had a character of its own, full of vigour, animation, and originality, which rendered the grotesque association of the circumstances of its ordinary and active life with the solemn memorialism of the elder building, one which rather pleased by the strangeness than pained by the violence of its contrast.

That generation is passing away, and another dynasty is putting forth its character and its laws. Care and observance, more mischievous in their misdirection than indifference or scorn, have in many places given the mediæval relics the aspect and associations of a kind of cabinet preservation, instead of that air of majestic independence, or patient and stern endurance, with which they frowned down the insult of the regardless crowd. Nominal restoration has done tenfold worse, and has hopelessly destroyed what time, and storm, and anarchy, and impiety had spared. The picturesque material of a lower kind is fast departing—and for ever. There is not, so far as we know, one city scene in central Europe which has not suffered from some jarring point of modernisation. The railroad and the iron wheel have done their work, and the characters of Venice, Florence, and Rouen are yielding day by day to a lifeless extension of those of Paris and Birmingham. A few lustres more, and the modernisation will be complete: the archaeologist may still find work among the wrecks of beauty, and here and there a solitary fragment of the old cities may exist by toleration, or rise strangely before the workmen who dig the new foundations, left like some isolated and tottering rock in the midst of sweeping sea. But the life of the middle ages is dying from their embers, and the warm mingling of the past and present will soon be for ever dissolved. The works of Prout, and of those who have followed in his footsteps, will become memorials the most precious of the things that have been; to their technical value, however great, will be added the far higher interest of faithful and fond records of a strange and unreturning era of history. May he long be spared to us, and enabled to continue the noble series, conscious of a purpose and function worthy of being followed with all the zeal of even his most ardent and affectionate mind. A time will come when that zeal will be understood, and his works will be cherished with a melancholy gratitude when the pillars of Venice shall lie mouldering in the salt shallows of her sea, and the stones of the goodly towers of Rouen have become ballast for the barges of the Seine.

THE BRITISH INSTITUTION.
EXHIBITION—1849.

This exhibition opened for private view on Saturday the 10th of February, and on the following Monday to the public. The number of pictures is 504, and the sculptured works are 14, but in this large number of productions of Art there is a striking paucity of compositions which display anything like well directed thought. It has been laid to the charge of our school that the mechanical, rather than the intellectual, has been our great end in Art, and the aspect of this exhibition supports such a conclusion. There are, it is true, many pictures of high merit, but their subjects are either unsuceptible of the poetry of Art, or this quality has not been communicated to them. We cannot help deplored the low tone of subject-matter from which so many painters of genius are content to work: this will sufficiently appear in the subjoined notice.

No. 1. 'On the Gulf of Spezia,' G. J. HENING. The view is brought forward under a tranquil evening effect, which is rendered with much truth. It is to be observed of this picture that in execution it is more decided than any we have ever seen by the same artist, and in other qualities it will rank among the best of his works.

No. 2. 'A Girl of Brittany,' F. SROK. A head, wearing the French peasant costume; it is accompanied by another, 'Alice,' (No. 18.) by the same painter. Both pictures are small; the latter is a half figure of rather a youthful penitent than a devotee, if we may take into account the length and luxuriance of the hair. Both are very carefully painted, and evidence a departure from the uniformity of character which has marked the studies of the artist.

No. 4. 'The Old Market at Rouen—Normandy,' E. A. GOODALL. This work is admirable, especially in composition, and with respect to characteristics it is a perfect identity. The spectator is placed under an archway, the massive pillars and shaded vaulting of which tell forcibly against the more distant houses, and the nearer crowd of market people. In colour and effective manipulation it excels every thing that has preceded it from the same hand.

No. 5. 'Maple Durham Mill—on the Thames,' G. STANFIELD. The material is of the simplest character, but it is wrought into value by a very close observance of nature under the best principle of out-door study—that of carefully painting scraps and limited combinations.

No. 8. 'Dutch Boats on the Y—off Amsterdam,' E. W. COOKE. A very small picture, distinguished by all the sweetness which marks the North Sea subjects of this painter, though not so fresh in touch as others of the same kind, which he has even recently exhibited.

No. 14. 'On the Canal near Bingley, Yorkshire,' J. C. BENTLEY. These materials are of the simplest kind, but they are rendered effective by a very judicious treatment.

No. 17. 'The Successful Deer-Stalkers,' R. ANADELL. The men and animals here are life-sized, and are painted, especially the latter, with great command of effective manner in the representation of animal textures; but have we not seen this subject under every incidental variety?

No. 20. 'A Welch Hill,' T. CRAWFORD, A.R.A. A passage of scenery somewhere in the neighbourhood of Bettws, but presenting in the manner of its treatment here a problem as difficult of solution as any in Landscape Art. The triumph of the picture is its light and air, both of which are realised upon a cast of material as uninviting as the baldest subject-matter we have ever seen. It is a green hill, and nothing more; the sun is just behind it, affording a charming play of oblique rays, which, together with the aerial gradations, is realised with masterly effect.

No. 22. 'Scarborough, from the Sea,' J. DANBY. In the manner of this picture there is power and originality, but the lights are somewhat heavy and monotonous in hue, and something is wanting to the balance of the chiaroscuro. These objections are, however, nothing when we remember the amount of excellence in other works under the same name.

No. 23. 'The Palace of La Reine Blanche—a summer residence of Blanche La Belle, built 1299,' J. HOLLAND. A small view, sketched with the usual freedom and precision of this painter. We see nothing but the entrance—a very unpretending one for a palace, and of a character apparently rather two centuries later than the date assigned to it.

No. 31. 'Evening—Returning from Labour,' E. C. WILLIAMS. A small picture, the foreground of which is closed by a screen of trees which break the evening sky with an effect that could be wrought out only by long study of the particular aspect under which the objective is brought forward.

No. 33. 'Paris—1848,' F. GOODALL. This beautiful production presents many points for contemplation. It proclaims, in the first place, a change of subject-matter, but more remarkably a change of executive principle. The scene is the stall of a Parisian cobbler, who, with emphasis and earnest energy, enacts the part of priest of the oracular *Sûde*, which he reads to an anxiously listening knot assembled on the outside of his window. No stall was ever furnished with more skill and taste, and no stall ever so charmingly painted; but it is the manner of the Art that we would more particularly notice. Throughout the whole there is an extraordinary depth and transparency combined with a richness and variety of hue that have never been surpassed. The difference from preceding works exists in the absence of the usual amount of solid painting, and evidently from a successful inquiry into the available qualities of working material.

No. 34. 'Scene in Kensington Gardens,' E. J. CONNELL. This picture has a valuable quality, that of appearing to have been painted upon the spot which it represents. It exhibits even greater power than others of the wooded scenes that have been exhibited under the same name.

No. 36. 'Buck Shooting—Marlborough Forest,' J. STARK. The shaded masses in many of the pictures of this artist are painted with a solidity and truth equal to those of the works of the Dutch masters, but solidity and breadth are scarcely sufficiently sustained in the lights. Of such excellence and default this work partakes, but it is distinguished withal by incontrovertible evidence of patient study from nature.

No. 42. 'Nonchalance,' J. INAKIPP. A rustic belle enveloped in a shawl, and wearing a black bonnet of the zingaro cut, by which her face is partially shaded. The picture sustains the reputation of the painter for that free and sketchy handling we have so often eulogised.

No. 47. 'English Meadows,' F. R. LEE, R.A. and T. S. COOPER, A.R.A. In this scene a river flows down to the foreground, which on the left is closed by a group of trees; on the right the course of the stream retires into a distance which is painted with more feeling for aerial gradation than recent pictures of the former of the two artists have shown. The foreground and more distant groups of cows are painted with all the knowledge and accuracy of the latter painter.

No. 52. 'A Mountain Chieftain—Funeral in Olden times,' FRANCIS DANBY, A.R.A. The subject in a night-procession, according to the spirit of the title; the figures and objects being seen of course by torch-light. The field of the composition is extremely dark, and the lights, which are in small proportion to the shade, are effective though unobtrusive, and beautifully true. The purpose of the painter is fully answered in the picturesque character, rugged grandeur, and mournfully impressive sentiment of the picture, but there are few ordinary residences in which such a picture can be seen to advantage, and in time the lights will lose their present brilliancy and the depths their transparency.

No. 54. 'Early Pencillings—A Scene in the Kitchen at Fleet Farm, Hants,' A. PROVOST. An interior painted with great truth of representation, with much firmness of execution and judicious distribution of light and shade.

No. 55. 'The Flight into Egypt,' J. LINNELL. The scene is a passage of precipitous landscape composition shaded in the near parts by trees painted with all the careful elaboration with which the works of this painter are usually made out. Mary is, as usual, mounted on the ass, which Joseph very carefully leads down the

rugged path. The work possesses many of the best qualities of the style of its author, but, as a whole, is perhaps not so attractive as others that have preceded it.

No. 65. 'A Quiet Morning—North Wales,' H. J. BONDINGTON. The centre of the field is occupied by a river flowing between well wooded banks down to the foreground. The lower part of the composition lies in cool shade, while the highest points are touched by the morning light. The work is distinguished by valuable qualities.

No. 69. 'A Fresh Day on Folk Common—Kent,' R. SIDNEY PERCY. A piece of rough heathy pasture of that kind which this artist paints so well. It is broken by trees and diversified with light and shade in a manner so judicious as to present to the eye an effect of unexceptionable excellence. In touch, colour, and natural truth, it is admirable.

No. 73. 'A Frosty Morning,' C. BRANWHITE. A winter scene of much merit, but not so effective as former works.

No. 80. 'A Reverie,' E. J. PARKE. A small study of a classically draped female figure at a fountain; the pose and expression are well designed to support the title.

No. 82. 'Una,' H. LE JEUNE. A small half-length figure, treated in a feeling of some severity, but nevertheless appropriate in a great degree to the subject.

No. 87. 'Interior of a Farm House,' E. A. GOODALL. A small picture presenting a rustic interior, which must have been studied with great earnestness from the reality. The shades are transparent and rich, with a variety of harmonious hues, and the finish applied to the roof and the various objective is productive of the happiest result.

No. 99. 'The Pet Rabbit,' F. GOODALL. The exquisite finish of this gem reminds the spectator of a very successful daguerreotype. The rabbit is in a hutch, before which is a group of children, the greater part of the scene being shaded by a rude outhouse or shed. Nothing can exceed the excellence of the arrangement and the painting quality of the items, and with respect to colour and transparent depth it exceeds everything of its class that we have ever seen.

No. 100. 'The Lace Pillow,' A. J. WOOLNER. An agreeable study, with more solidity of purpose than we usually see in the works of this artist.

No. 101. 'Summer,' G. LANCE. Apples, grapes, pine, and other fruits, with an accompaniment of a basket, and the never-failing matting, with leaves and minor items, all described with the power and truth which distinguish all the works of the accomplished artist.

" Hunger and thirst at once,
Powerful persuaders, quicken at the sight
Of that alluring fruit."

No. 110. 'Morning,' G. F. W. The Rosy-fingered Eos descending from her home of immortal light in the eastern sky. The figure is well drawn and classically circumstanced. It is, we believe, by the author of the "Caractacus" cartoon; but there can be, and ought to be, no reason for the mere initials.

No. 112. 'Summer Amusement,' Mrs. CANTERBURY. A child seated on the sea-shore, amusing himself with his little boat. The figure is painted with the usual qualities of the substantial manner of this lady.

No. 115. 'Dressed for the Ball,' T. F. DICKSEE. A lady in the costume of the last century—she is looking for the last time in the glass—that is, before entering the ball-room. The figure is graceful, and very carefully painted.

No. 116. 'The Harvest Field,' H. JURSUM. A large landscape, closed on the left by a group of trees, the foreground being an elevation commanding a distant view over a luxuriant country. Although not so carefully finished as others we have seen by the same hand, it discovers much of the easy handling of the artist.

No. 117. 'Scarborough, from the Westward,' J. W. CARMICHAEL. We are here placed upon the sea at such an angle with the town as brings the castle into the centre of the picture. It is a bright morning, and, being high water, there is movement among the craft, some of whom are coming in, and others are departing. The water,

the vessels, and the morning effect are all highly successful.

No. 122. 'The Rialto—Venice,' J. HOLLAND. This is a very near view of the famous bridge, and no representation was ever more perfect. The spectator stands within a few paces of "the keystone of the arch;" let him step into one of these gondolas, and dream

"Of mighty shadows whose dim forms despond
Above the dogless city's vanished sway."

No. 123. 'A Sylvan Glade among the Chilterns, &c.,' W. PARROTT. A greensward vista of very attractive character; the shaded portions of the picture are well painted.

No. 129. 'Joshua commanding the Sun to stand still,' J. MARTIN. The same subject is known as an engraving, having been published some years ago. The composition of this picture seems to be, for the greater part, identical, but there is much more light here than in the plate. In the execution there is much that is objectionable, but if we can lose sight of that minute manipulation whence results the impropriety of distant sharpness of detail—if the contemplation be limited to the idea—there is very much of sublimity in the conception.

No. 130. 'Evening: a Scene in Essex,' S. C. DIXON. The objective, a church, with trees and a portion of broken foreground compose well, and are treated in perfect consonance with the feeling of the proposed effect.

No. 133. 'The Rustic Sybil,' S. WEST. A gipsy girl inviting the spectator to hear her exposition of his fortunes. The head is successful in expression, and life-like in colour.

No. 138. 'The Broken Chord,' W. FISHER. A lady in an Oriental costume regulating a broken string of her guitar. The features are characterised by a touching expression, and the composition of the picture is distinguished by much good taste.

No. 139. 'Italian fishing-craft off the Torre del Marzocco—Lughorn,' E. W. COOKE. A large picture partaking more of the feeling of the artist's earlier works than we have seen in any of his Mediterranean or Adriatic subjects.

No. 142. 'Fleur de Marie,' C. DUKER. A subject from the "Mysteries of Paris;" it is a small single figure drawn with much care.

No. 144. 'An English Landscape,' T. CRESWICK, A.R.A. This is a composition treated with a spirit which well sustains the title. The spectator is placed upon an eminence commanding an extensive view over a charmingly verdant country, over which the eye is led to a distance, retiring with the nicest gradations until lost in the filmy horizon. The subject is extremely simple, but its substantial truth is irresistibly captivating.

No. 150. 'Venice—1550,' J. C. HOOK. This period is illustrated as—

"When they did please to play the thieves for wives."

We see, accordingly, a hall communicating with perhaps the Grand Canal, in the nearer portion of the composition is seated a maiden, and in a remoter nook, her father; clearly a senator, one of the best sinews of the Doge's right hand. On the right appears a youth, wearing a mask, who has just stepped out of a gondola, and is earnestly entreating the lady to flee with him. The story is well told and is read the more satisfactorily that it is so substantially wrought out.

No. 149. 'The Highlands in 1746,' J. A. HUTTON, R.S.A. A mountain refugee "for Charlie's sake" looking cautiously down from his eyrie, with a view of getting a shot at the *sidier roy*. The rugged figure is well drawn and substantially painted, and tells in effective relief against the sky.

No. 151. 'Strawberry Gatherers in Norbury Woods,' R. REDGRAVE, A.R.A. A small picture presenting a passage of wood scenery; painted with so much of reality as to seem to have been elaborated on the spot.

No. 153. 'La Belle de Bruges,' J. M. JOY. A small figure attired in a French or Flemish costume. She is carrying a tray with coffee and wine or brandy; it is executed with much careful and neat execution.

No. 154. 'Domestic Ducks—after Nature,' J. F. HERRING. They are grouped in a weedy nook by the side of a pond, and drawn and

painted with an approach to nature as near as can be attained by Art.

No. 155. 'Study of a Head,' H. W. PHILLIPS. This is not a portrait, but a picturesque study, to which is given much elevation of style.

MIDDLE ROOM.

No. 161. 'Murder of Thomas à Becket,' J. GILBERT. A Becket is seen lying upon the steps of the altar, one attendant being about to raise him—his murderers are retiring. This work is the very antipodes of those we have been accustomed to see under this name. In suppressing colour the artist has made all his shadows too black.

No. 167. 'The Double Theft,' N. J. CROWLEY, R.H.A. Three small half-length figures firmly painted; but the story is not very clear.

No. 169. 'The Desecration of a Church by the Covenanters in the time of the Commonwealth,' J. STEPANOFF. A small picture, containing numerous figures grouped as an audience to a fanatical preacher, who occupies the pulpit. The little picture has much merit, but it wants finish and effect.

No. 175. 'The Chapel Room, Kno'le,—the ancient seat of the Dukes of Dorset,' J. HOLLAND. A rapid and effective sketch; much of it seems to have been drawn with a pen.

No. 184. 'Hungarian Peasants at the Shrine,' J. ZETTER. A sketch very grey throughout, but possessing points superior to those of works lately exhibited by the artist.

No. 186. 'One of a series of Sketches and Studies from the pencil of a Portrait-painter,' R. ROTHWELL. A country girl with a bouquet of roses; the face is painted with all the brilliancy of the best works of the painter.

No. 193. 'View of Goodrich Castle looking down the Wye, Herefordshire,' COPLEY FIELDING. The castle is seen in the distance lighted by the rays of the evening sun, the foreground being contrasted by the shadow, a favourite mode of effect with this artist.

No. 194. 'The Ponte della Paglia—Venice,' W. CALLOW. A sketch remarkably like a water-colour drawing. It is subdued in colour, but nevertheless a striking production.

No. 195. 'The Close of Day,' G. A. WILLIAMS. The dark foreground is closed by a screen of trees, which are opposed to the twilight sky with perfectly natural effect.

No. 199. 'Summer Breezes,' F. R. LEE, R.A., and T. S. COOPER, A.R.A. This is a large composition, painted in a breadth of almost uninterrupted light. A shallow stream occupies a considerable portion of the field, the left bank of which is overhung by trees, while on the right another group rises against the sky. Groups of cows are in the water and on the banks. The effect had been improved by a more marked proportion of shade.

No. 206. 'The Interior of the Fisher's Cottage,' Miss J. MACLON. This is a subject from "The Antiquary," the lamentation in the cottage on the occasion of the death of the young fisherman. The composition is full of figures, characteristic, well drawn and skilfully painted.

No. 211. 'St. Cecilia,' H. O'NEIL. This and 'St. Catherine,' (No. 213) form pendants. Both are small half-length seated figures, painted with much care, but the features of each partake too much of the attributes of this world for the elevated sentiment which should distinguish such impersonations.

No. 212. 'A Quiet Couple,' G. LANCE. These are a brace of dead ducks, accompanied with an ale-jug, all admirably painted.

No. 214. 'The Death of the Banished Lord,' R. T. BOTT. A picture of considerable pretension, from a tale by Victor Hugo. A large number of figures are grouped together with much dramatic effect and knowledge of composition; the attention of the spectator is, however, drawn from the principal person in the scene by two ill-drawn dogs standing near his head.

No. 215. 'Solitude,' W. D. KENNEDY. A large landscape, the materials of which are sufficiently romantic, being a lake overhung with cliffs and trees. It is low in tone, and the feeling of the title is effectively sustained.

No. 223. 'Burns and Captain Grose,' R. S.

LANDER, R.S.A. The scene is supposed to be the sanctum of Grose, wherein we find the "fine fat podgel wight" himself seated in his dressing-gown and Burns standing near him. We cannot speak too highly of the composition of this picture, in which figure in exemplary order the

"Rusty ains caps and jinglin jackets,"

immortalised by the poet.

No. 229. 'An old Trespasser,' R. ANDRELL. A pony has made his way into a field of newly reaped corn, to which he is helping himself when attacked by the farmer's dog. The execution of the picture is certainly better than that of the larger works of the artist.

No. 234. 'My pretty Page look out afar,' A. J. WOOLMER. Were it not for the identical manner which pervades all these works, there is frequently in them a quality of colour worthy of a more solid and earnest manner.

No. 237. 'From a Scene in Sussex,' H. R. WILLIS. A small circular picture, showing from an eminence a road winding through a tract of level country: it is painted with much firmness.

No. 248. 'A Page full of Wisdom,' HABLOT K. BROWNE. The subject is a page who has retired from the tournament to the temporary enjoyment of a cold fowl, which he carves with more engrossing than grace. There is in the picture the vein of quaintness which has characterised other works of this artist.

No. 251. 'The Rain Storm—River Conway,' W. E. DIGHTON. A scene accurately descriptive of Welsh scenery. The stream, apparently swollen by recent rains, seems to rush over its stony bed with augmented rapidity, a feature harmonising perfectly with the sullen aspect of the sky charged with its heavy rain-cloud.

No. 257. 'A Scene in North Wales,' T. DANBY. A striking merit of this picture is, that it bears no evidence of the *leger-de-main* of execution. The subject is by no means attractive, the material being simply a rocky stream bounded by banks of no very picturesque character, to which to communicate the kind of interest wherewith the composition is invested is a result of no small command of the means of good effect.

No. 269. 'The Deserted,' C. BRANWHITE. A large picture, the subject of which seems to be a nook, perhaps at Baize, at least the intention is to describe faded and fallen magnificence. The scene is composed of a breadth of water enclosed by rocks and trees, the whole lighted by the rays of the setting sun. The only semblance of life is the Faun who still dances, notwithstanding the ivy fitters that Time has thrown round him. This class of subject is scarcely fitted to the genius of this artist: he has done better things.

No. 270. 'A Native of the Abruzzi,' D. W. DEANE. A small three-quarter-sized female figure in Italian costume, charming in colour and skilful in execution.

No. 273. 'Scene from the Taming of the Shrew,' J. E. LANDSEER. From the first Scene of the third Act, in which the *personae* are Lucentio, Hortensio, and Bianca, the constraining lesson being given to the lady by Lucentio. The spirit of the subject is well sustained, and the composition is in good taste; there is, however, a crispness of execution which we have not before seen in the works of the author.

No. 290. 'The Pass of Dolly Dolly—North Wales,' J. A. HAMMERSLEY. A highly picturesque passage of scenery, proclaiming at once the whereabouts of the reality.

No. 292. 'The Picture Gallery—Stafford House,' J. D. WINGFIELD. A very large picture, painted with truth unimpeachable, and finish so careful as to equal that of the very best productions of the kind. All the pictures are at once recognisable; indeed, every passage of the work is treated with a knowledge and power of which no small amount is necessary to bring forward such a subject in any wise successfully.

No. 299. 'The Stepping Stones,' T. CRESWICK, A.R.A. This is a reminiscence of the earlier class of subjects whence the reputation of this artist arose. We have a smooth but shallow stream, in which are mirrored the trees that cover the opposite bank, and retire transversely from the foreground. Of this beautiful production it is enough to say, that it is equal to the best efforts of its author.

No. 300. 'The Coast of Forfarshire,' J. WILSON. Simply a sea wall, with figures and craft brought forward with judicious effect.

No. 309. 'Man from first to last requires assistance,' S. PHILLIP. The composition is suggested from the lines of Wordsworth, according to which we see an aged man moving feebly, assisted by a crutch and stick, and again a child, aided by its mother, in its first essay at walking alone. The picture is admirably executed, and displays more sentiment than any preceding work of the artist.

No. 312. 'Near Gondhurst, Kent,' A. BARLAND. A small picture, of which the subject is a piece of judiciously selected scenery, painted with good feeling.

No. 313. 'A Summer's Evening,' J. LINNELL. The subject is by no means attractive, being a river of deep and smoothly flowing water, without any attractive feature. The evening sky is brilliantly reflected in the water, which contrasts powerfully with the subdued tones of the surrounding landscape. It is a different class of composition from that which we have been accustomed to see under this name.

SOUTH ROOM.

No. 318. 'Admonition,' E. V. RIPPINGILLE. This is an allegorical composition, the subject of which is derived from "Poetical Sketches" by the artist himself. The impersonations are two, Youth and Experience, the latter offering to the former an impressive admonition on the vanity of a life of pleasure. The work is distinguished by many valuable qualities, and the sentiment is sufficiently pronounced.

No. 332. 'View on the Løyne Fjord—Norway,' W. WEST. A passage of wild precipitous scenery, portions of which are treated with much success.

No. 338. 'Back of Dulwich College,' J. V. DE FLEURY. A small picture, somewhat low in tone, yet painted with much truthful feeling.

No. 342. 'Sketch from Nature—Wandsworth Common,' J. T. SOOPER. A small picture, touched with decision, but left somewhat too hard.

No. 349. 'Morning,' J. W. GLASS. A small picture, in which appears a lady on horseback, galloping to join a hawking party. The horse and rider are extremely spirited.

No. 350. 'Hauling out the Weather-earing,' R. C. LESLIE, Jun. Two or three seamen grouped upon a studding-sail yard; there is at least much originality in the subject.

No. 351. 'The Fiddler's Reverie,' E. W. S. HOPLEY. A composition in which is pictured with much ingenuity the career of a musician.

No. 353. 'The Prio of the Hamlet,' J. PENEEL. A small half rustic figure, painted with solidity and characteristic truth.

No. 359. 'A Naiad,' W. E. FROST, A.R.A. This is a very small academical study, of infinite grace and sweetness. It is remarkable for its brilliancy and exquisite finish.

No. 364. 'Enamel of the Scotch Bard,' W. ESSEX. A portrait of Scott, distinguished by all the brilliancy which characterises the productions of the artist.

No. 365. 'Dutch Coast—near Scheveling,' E. W. COOKE. A small canvas, representing perfectly the low sandbanks of this coast; the foreground and middle distances are full of truth.

No. 366. 'The Roadside Barn,' J. MIDDLETON. A charming example of chiaroscuro and mechanical power although it must be observed that much of the natural form seems to be sacrificed to this.

No. 368. 'Ophelia,' H. LE JEUNE. She is presented in a stooping pose, hanging wreaths upon the boughs within her reach. The picture is perhaps more freely painted than others we have lately seen from the same hand: but there is yet in it a style well fitted for subject-matter of the highest class.

No. 382. 'Scene on the Medway,' J. TENNANT. The aspect under which the materials of this composition are brought forward is different from that usually seen in the works of this painter. A deep shade preponderates here which is not so skilfully treated as the sunny pictures we have hitherto seen.

No. 383. 'Enforcing the Sanitary Laws,' R. McINNES. A girl washing a child at a fountain. There is much beautiful execution in the picture.

No. 335. 'Making an Acquaintance,' C. COLLINS. The new acquaintance is a dog, which we are told was painted by the late W. Collins, R.A. It is a small picture agreeably painted, containing moreover a group of children, by one of whom the acquaintance is acquired.

No. 396. 'A Dutch Ferry House,' A. MONTAGUE. An attractive subject, very skilfully and effectively painted, but somewhat grey in tone and, it may be, deficient of force.

No. 407. 'The Mills in the Common,' J. C. BENTLEY. A windmill circumscribed on an open landscape, the ground of which, with its rough diversities, contributes strikingly to the good feeling of the work.

No. 416. 'The Little Stranger,' REUBEN SAYERS. The stranger is a stray spaniel, which two little girls are coaxing to drink from a saucer. The picture is a pleasing one of its class; the head of one of the children is decidedly good both in colour and expression.

No. 418. 'The Peasant's Home,' T. BROOKS. A cottage door with a rustic family presented in a manner perfectly characteristic. The figures are carefully drawn, and the whole harmoniously coloured.

No. 424. 'Medmenham Abbey—on the Thames,' E. J. NIEMANN. The river and its shores occupy the near breadth of the canvas, the substantive material, the trees and other objective, being removed to the middle distance, behind which is the setting sun. The water and the near breadth of the picture display great power of execution.

No. 431. 'The Trial of William Laud, Archbishop of Canterbury,' ALEX. JOHNSTON. This is a large picture executed from a subject which necessarily demands the introduction of numerous figures. It has been studied upon the principle of preserving an unbroken breadth of light, the force of the composition being confined entirely to skilful dispositions, character, and substantial painting. The Archbishop stands upon the left, and is in the act of addressing the court; and the feeling shown by the individuals who listen to his words sufficiently declares the part each takes in the trial. Another picture by the same artist is entitled 'Roger and Jenny.' The subject is from "The Gentle Shepherd;" and in firmness of execution and other good qualities it partakes of the excellence of the preceding.

No. 439. 'The Rabbit Warren,' H. JUTSUM. The most agreeable picture which this artist has for some time exhibited. The foreground is a charming passage of art.

No. 440. ' ' ' ' ' T. H. ILLIDGE. A picture without a name; but a passage from "Il Penseroso" expresses its subject.

"Come pensive nun," &c.

A life-size figure, which well embodies the poet's conception; it is painted with all the skill and vigour that so practised a hand as the artist's would lead us to expect.

No. 442. 'When the Morning Stars sang together, and all the Sons of God shouted for joy,' S. BENDIXEN. If the execution of this work had been equal to the design, it would be a valuable production; still there is considerable merit in it as an essay in a high range of Art.

No. 443. 'Giotto on the eve of his departure from his parents to accompany Cimabue to Florence, and there to study as an artist,' CHEV. BEZZUOLI. This gentleman is, we believe, president or director of the Florentine Academy. We are glad to see works of this kind in juxtaposition with those of our own school. There are numerous figures in this composition, and it has been carefully studied, but it is less successful than others we have seen by the same hand.

No. 446. 'A Misty Morning on the River Exe,' F. DANBY. The principal object in this picture is a fishing-boat, which is carefully drawn, everything else is lost in mist; a thin film of which, by the way, should have veiled in a very slight degree the boat.

We are reluctantly compelled to break off our notice here somewhat abruptly; there are many pictures of more than average merit which we are forced to pass over altogether; but, in truth, the exhibition is not one which calls for very minute scrutiny or much space.

ITALIAN FICTILE WARES OF THE RENAISSANCE.

Vulgo MAJOLICA, FAENZA, FYNLINA, RAFFAELLE WARE.

THE influence which the revival of Art in Italy exercised upon every species of manufacture, exhibited itself perhaps most strongly in the creation of those fictile wares which formed so prominent a feature in the article of luxury and domestic use during the sixteenth and seventeenth centuries. Until the period in question, scarcely any thing since the decline of ancient Rome had been known of the vast scope and capability of fictile productions, but they were now suddenly and largely appreciated, and a series of objects, as original as they were beautiful, were soon ushered into existence, pure in form, harmonious in colour, and now alike interesting to the antiquary and the student of decorative design. These Italian wares appear to have had their immediate origin from two distinct sources, viz.: the plastic compositions of the Della Robbia family, and the poetic learning of orientalised Spain. The latter half of the fifteenth century furnishes us with a sufficiently large variety of dishes for domestic use, to which the term Majolica is most often extended, and which, whether actually of Arabo-Spanish or of Italian fabric, are generally characterised by moresque designs, from which geometric devices are by no means excluded. Many of these bear the blazon of Spain and her dependencies, and some that of Majorca itself; but it should be remembered that in the first adoption of an Art, conventional subjects are rarely departed from; so in the first attempts of Europe in porcelain, Chinese monstrosities were retained, and in the very century with which we have now to do, Venice embossed on her works in metal the inscriptions of the Alhambra.

The distinguishing points of the so-called Majolica are coarseness of ware, intricacy of pattern, and occasionally prismatic glaze. A large class ascribed, although possibly on insufficient grounds, to Valencia, is characterised by elaborate conformity of pattern flushed with metallic lustre, on a greyish-white ground. Our two first illustrations are evidence of the elegant though somewhat crude designs occasionally met with on the wares in question, unusual in their arrangement of familiar forms, and especially indicative of a style antecedent to the sixteenth century. Both examples are from plates kindly furnished for the purpose by Lord Hastings.

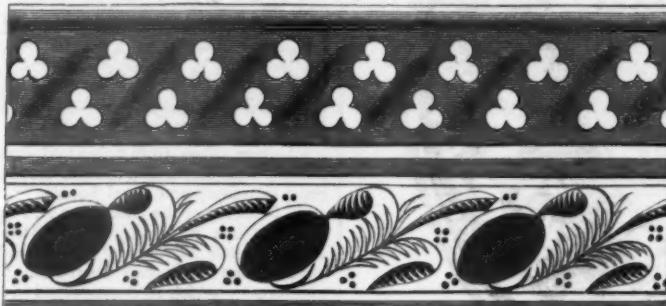
Of the positively Italian wares, though they were so greatly in request that most of the cities of the Romagna instituted manufactories of them, but little can be ascertained prior to the sixteenth century. A beautiful specimen, from the collection of the Count Portales, of the end of the fifteenth century, is not ascribed to any precise locality; and M. Brogniart, who describes it cautiously, abstains from even hinting at its country, though the internal evidence it affords would at once stamp it as Italian, were not an analogous specimen in the cabinet of R. Bernal, Esq., M.P., bearing the Visconti arms, and a second, inscribed Charolus, at Melton Constable, similarly suggestive. This ware, which is of excessive rarity, is of so peculiar and decided a character that it cannot be mistaken. The entire surface is mottled, apparently in imitation of marble with colours, of which yellow and green mostly predominate, while the figures and ornaments are simply incised. Our third engraving represents the Portales example, which, both in its general form and in its foliated embellishments, is exceedingly graceful and full of suggestions for the execution of an ornamental tazza at the present day.

* Mr. George Isaacs, in a memoir read before the Free-masons of the Church, and called for by the Archaeological Association, drew sufficient attention to the danger of trusting to armorial bearings as evidence, when unsupported by concurrent testimony. In disputing the claims to English origin, advocated for a bottle in the Museum of Economic Geology, impressed with the arms of Queen Elizabeth, he cited an example in which the same arms, accompanied by the same date and motto, were alternated with the arms of Cologne, which city he proved by documentary evidence to have been at the period in question the furnisher of England with stone wares.

The towns most celebrated after A.D. 1500 for their artistic productions are Pesaro, Gubbio, Asiano, Bologna, Città-castellana, Ferrara, Forlì, Fyulina, Pisa, Perugia, Rimini, Siena, and Spello; and the first is considered the earliest site of a manufactory in Italy, notwithstanding the attempts of the ingenious Eugène Piot in favour of Deruta. So early as 1509 Guidobaldo della Rovere, duke of Urbino, granted a patent to Jacques Lanfranco, of Pesaro, for "the application of gold to the Italian faience," by which is probably intended that lustre of a golden colour which so brilliantly sheds its prismatic hues on the fistic performances of this period. The next in antiquity is Gubbio, which boasted in Giorgio Andreoli of one of the most famous masters in his art. In 1511, and subsequently, he, improving on the invention of Lanfranco, gave to his wares a ruby splendour, restricted to his works alone, for the artist and his secret died

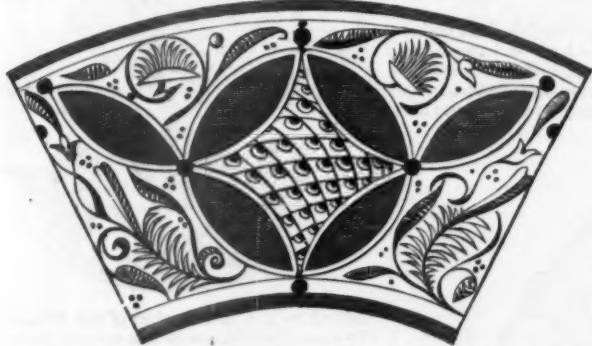
rounded by borders of imaginative arabesques. The colours less brilliant than before, were now more harmoniously combined, while the glaze became more transparent and more evenly applied than ever. Plates, dishes, vases, cisterns, fountains, now came into being in full magnificence, while goblets, salt-cellars, and other appendages to the table received the same careful ornamentation with works of greater pretension but less utility.

At Pesaro, in 1542, flourished Geronimo, and in 1550, Mathieu, when large dishes were first made, having a profusion of ornaments executed in relief. Of this kind of ware, which is seldom met with, a fine and perfect example from the Hastings Collection, is engraved in the lower portion of the following page. With these artists successfully competed Terenzio, son of Mathieu; Batista Franco, a skilful designer, entrusted with the direction of the works; Taddeo



together. His works are usually inscribed at the back M°. G°. (Maestro Giorgio), which title he assumed on his ennoblement. At Gubbio also, George's son, Vincent, is said to have laboured in the same department.

Zuccaro and the two Raffaelles—one Ciarla, the other dell' Colle—both for a long time confounded with the immortal Sanzio. There,



It was, however, during a period extending from 1520 to 1560 that these wares attained perfection. The classical designs of Raffaello, of Julio Romano, and of Marc Antonio, were

too, worked the brothers Flaminio, and Orazio Fontana, of Urbino, on the dinner-services which Guidobaldo caused to be made for Charles V. and Philip II. Orazio



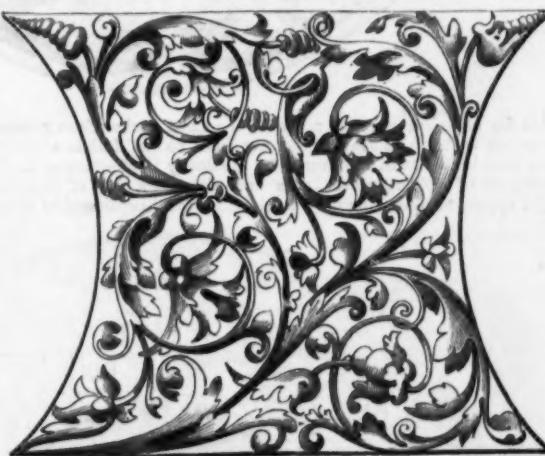
adopted and correctly developed; the most graceful figure-compositions, selected from the Grecian and Roman mythologies, were sur-

also worked at Castel Durante and Florence, as did the Chevalier Piccolpesso, a talented painter, and the author of a work on pottery.

Rivalling also the above in fame were Guido Selvaggio of Faenza, Francesco Xante de Rovigio,



who was a support of the manufactory at Urbino; Frederico Brandini, and Guido Durantino.



At this and a subsequent period were executed



drug-bottles, of which we have engraved two good examples, from the extensive assortment of

virtu at the establishment of Messrs. Falcke of Regent Street, and they particularly deserve insertion, as forming a large and highly important branch of these wares. The taste, especially in Italy, during the fifteenth and sixteenth cen-

received its first impetus from him, attained its most glorious beauties during his life, and decayed immediately after he and the artists he had patronised had ceased to live.

The first engraving on the present page is



turies for chemical pursuits amongst the most illustrious by birth and rank, need not here be more than hinted at in accounting for the costly decoration of articles, which, at a first glance, might appear to have been only destined for the

taken from a magnificent plate of the best period of Italian arabesque, in the large and important collection of R. Bernal, Esq., M.P. It is one of a class of objects which were manufactured to a considerable extent in Italy as receptacles for



workshop of the apothecary, but which were really dedicated to the laboratories of royal and noble personages. Guidobaldo himself was no less remarkable for his attachment to chemistry than for his passionate support of an Art which

sweetmeats, were frequently ornamented with trophies of arms, and occasionally bore amorous or chivalrous sentences. A broad flat border and a welled centre almost invariably characterise these interesting works, which, in our own

country, unskilled as it remained till a much more recent date in the fabrication of pottery, were represented by the singular painted and gilt "roundels" or fruit trenchers often similarly inscribed. Of these latter memorials, of which Mr. Swaby of Muswell Hill possesses a pleasing collection, a succinct account will be found in the *Archaeological Journal*, vol. iii., p. 333.

The first of our illustrations on this column



is a border taken from a fine and curious drug-bottle; the second is a circular compartment of great simplicity and equal beauty, found upon a plate formerly in the cabinet of M. Eugene Piot; and the last is a subject from the Duke of Buckingham's collection at Stowe, a salt-cellar of pure Italian form and character. The noble chimera by which it is supported give it much the effect of the old Florentine bronze inkstands,



referred to in a past number of the *Art-Journal*. The prevailing colours in this salt-cellar are blue and yellowish-brown, but the wings of the three monsters are brilliantly illuminated. The date of this charming object is probably 1560, the period to which we have now brought the history of the Art, which we purpose to resume in a following paper, illustrating the subsequent

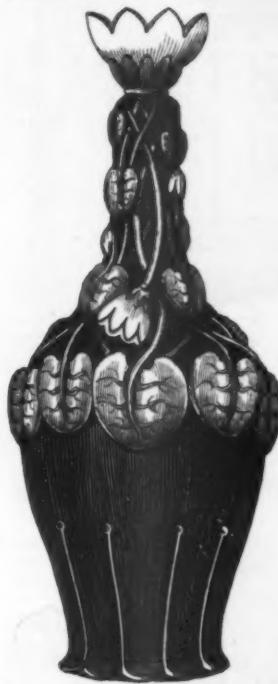


changes which took place in Italian wares, and referring to the choicest examples produced in the following century.

W. HARRY ROGERS.

ORIGINAL DESIGNS
FOR MANUFACTURERS.

DESIGN FOR A DECANTER. By J. STRUDWICK, (14, New Bond Street.) The ornaments of this design are taken from the leaves and flowers of the water-lily; in the drawing submitted to us these of course appeared in their natural colours, green and white, the body of the decanter being red; it might thus be manufactured, or the ornaments might be made of silver.



DESIGN FOR A TEA-KETTLE AND STAND. By W. HARRY ROGERS, (10, Carlisle Street, Soho.) This, like many other articles of ordinary domestic use, has rarely claimed the attention of the manufacturer's designer; hence we seldom see any improvement upon the old oval-shaped kettle, which for



DESIGN FOR SNUFFERS. By J. STRUDWICK. The several portions of this design have much novelty, and the whole are well combined. It would show best if executed in silver.



improved by giving it more curve, which it would require to permit the free outpouring of the water.

DESIGN FOR A HAND-SCREEN. By WILLIAM BOUTCHER, (165, Aldersgate Street.) It is intended that this design should be carved in fancy wood, a material not usually employed for such a purpose, yet one which may be made available.

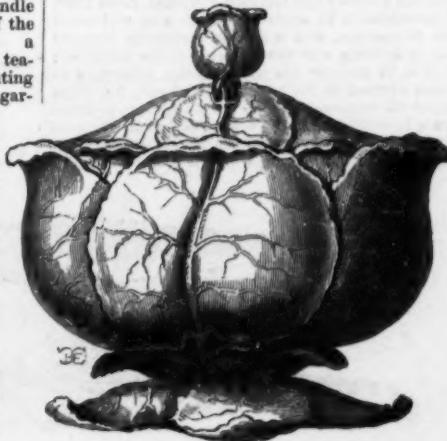


years has sung its song on the social hob. It is, however, an object which is susceptible of considerable taste. The design before us intended to take the place of the tea-urn on the breakfast-table, and it has consequently been arranged with a due regard to its destination. Its form is circular, with an octagon-shaped lid; the decorations consist of portions of such plants as would naturally be suggested by the object; the handle being made of the sugar-cane, a bunch of the tea-plant surmounting the lid. The sugar-cane is repeated on the body of the kettle, and the tea-plant in the supporters, and on the pedestal which holds the spirit-lamp. This design is equally well adapted for either silver, bronze, or copper. The form and position of the spout might be

DESIGN FOR A TEA-CUP. By J. STRUDWICK. The outline of this engraving is simple and elegant, yet possibly the cup might be found rather awkward for use, from the upper part being too much compressed.

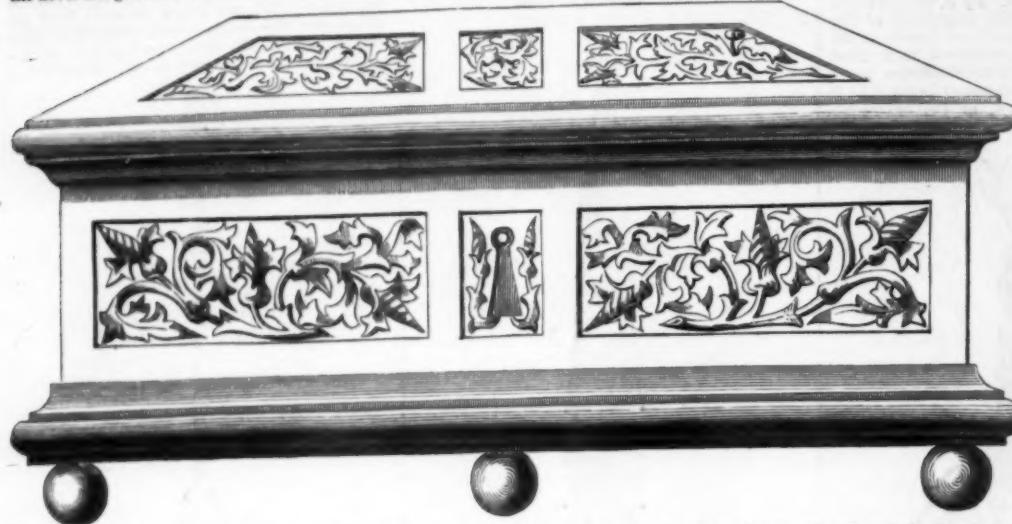


The design below, for a small SOUP TUREEN, is by H. FITZ-COOK (13, New Ormond Street.) The leaves of which it is formed are taken from that graceless plant—the cabbage.



DESIGN FOR AN ETUI. By G. G. (12, Conduit Street, West, Hyde Park). The work-case, of which we have engraved a front and top view, may be regarded as a positive acquisition to manufacturers from the novel and graceful features which it exhibits in company with the appurtenances which are grouped

the key form the word "True," and the thimble bears the motto "I guard well"—each thus expressing the services rendered to their fair pos-



around it. It might be produced in various materials more or less costly; e.g. in silver, the panels relieved by frosting and burnishing; or in silver and ivory; in tortoiseshell set in silver-edging with parian panels: or in fine, in carved wood, gutta



percha, stamped leather, and other substances, which the ingenuity of the present age has so largely contributed to the stock of vehicles for Art. The foliage introduced is of a type well known to the students of historical ornament, as being constantly met with in the late wood-work of our own and the Flemish and German churches, *circa* 1500. The articles to be contained in the case will speak for themselves, and would of course be brought out in keeping with the materials of the box itself; that is, in more or less costly metals, according to those adopted for the handles, scutcheon, &c. The artist has ventured in some of the objects to introduce inscriptions, which always add to the interest and may often be made singularly appropriate. Thus on the box is seen, with the idea of its being

a gift, the old phrase, (not however less often used



or less expressive) "Forget me not;" the wards of



uniting by an easy link the elaborate sculpture of the box with the simplest instrument it enshrines; and we cannot help feeling that the manufacturer would be amply repaid in the execution of a work like the present, precisely as it is placed before him:



we may however add, that as isolated undertakings, the stiletto and scissors might be produced with considerable effect in wrought steel or combination of steel and silver.



PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

WITH NOTES AND ILLUSTRATIONS BY
F. W. FAIRHOLT, F.R.A.

THE HOUSE OF ANDREW MARVEL.

 FEW months ago we had been strolling about Palace-yard, and instinctively paused at No. 19, York-street, Westminster. It was evening; the lamplighters were running from post to post, but we could still see that the house was a plain house to look at, differing little from its associated dwellings; a common house, a house you would pass without a thought, unless the remembrance of thoughts that had been given to you from within the shelter of those plain, ordinary, walls, caused you to reflect; aye, and to thank God, who has left with you the memories and sympathies which elevate human nature. Here, while Latin secretary to the Protector, was JOHN MILTON to be found when 'at home'; and in his society, at times, were met, all the men who with their great originator, Cromwell, astonished Europe. Just think of those who entered that portal; think of them all if you can—statesmen and warriors; or, if you are really of a gentle spirit, think of two—but two; either of whom has left enough to engross your thoughts and fill your hearts. Think of JOHN MILTON and ANDREW MARVEL! think of the Protector of England, with two such secretaries!

Evening had deepened into night; busy hands were closing shutters, and drawing curtains, to exclude the dense fog, that crept slowly and silently, like an assassin, through the streets; the pavement was clammy, and the carriages rushing through the mist, like huge-eyed misshapen spectres, proved how eager even the poor horses were to find shelter; yet for a long while, we stood on the steps of this building, and at length retraced our steps homeward. Our train of thought, although checked, was not changed, when seated by a comfortable fire. We took down a volume of Milton; but 'Paradise Lost' was too sublime for the mood of the moment, and we 'got to thinking' of Andrew Marvel, and displaced a volume of Captain Edward Thompson's edition of his works; and then it occurred to us to walk to Highgate and once again enjoy the sight of his quaint old cottage on the side of the hill just facing, 'Cromwell House', and next to that which once owned for its master the great Earl of Lauderdale.

We know nothing more invigorating than to breast the breeze up a hill, with a bright clear sky above, and the crisp ground under foot. The wind of March is as pure champagne to a healthy constitution; and let mountain men laugh as they will at Highgate-hill, it is no ordinary labour to go and look down upon London from its height.

Here then we are, once more, opposite the house where lived the satirist, the poet, the INCORRUPTIBLE PATRIOT.

It is, as you will see presently, a peculiar-looking dwelling, just such a one as you might well suppose the chosen of Andrew Marvel—exquisitely situated, enjoying abundant natural advantages; and yet altogether devoid of pretension; sufficiently beautiful for a poet, sufficiently humble for a patriot.

It is an unostentatious home, with simple gables and plain windows, and is but a story high. In front are some old trees, and a convenient porch to the door, in which to sit and look forth upon the road, a few paces in advance of it. The front is of plaster, but the windows are modernised, and there are other alterations which the exigencies of tenancy have made necessary since Marvel's days.

The dwelling was evidently inhabited;—the curtains in the deep windows as white as they were when we visited it some years previous

to the visit concerning which we now write, and the garden as neat as when in those days we asked permission to see the house, and was answered by an elderly servant, who took in our message; and an old gentleman came into the hall, invited us in, and presented us to his wife,

a lady of more than middle age, and of that species of beauty depending upon expression, which it is not in the power of time to wither, because it is of the spirit rather than the flesh; and we also remembered a green parrot, in a fine cage, that talked a great deal, and was the



MARVEL'S HOUSE. FRONT VIEW.

only thing which seemed out of place in the house. We had been treated with much courtesy; and, emboldened by the memory of that kindness, we now ascended the stone steps, unlatched the little gate, and knocked.

Again we were received courteously and kindly by the lady we had formerly seen; and again she blandly offered to show us the house. We went up a little winding stair, and into several neat, clean bed-rooms, where everything was so old-fashioned, that you could fancy Andrew Marvel himself was still its master.

'Look out here,' said the old lady; 'here's a view! They say this was Andrew Marvel's writing closet when he wrote *sense*; but when he wrote *poetry*, he used to sit below in his garden. I have heard there is a private way under the road to Cromwell House, opposite;—but surely that could not be necessary. So good a man would not want to work in the dark; for he was a true lover of his country, and a brave man. My husband used to say, the patriots of those times were not like the patriots now;—that then, they acted for their country,—now, they talk about it! Alas! the days are passed when you could tell an Englishman from every other man, even by his gait, keeping the middle of the road, and straight on, as one who knew himself, and made others know him. I am sure there is a party of roundheads, in their sober coats, high hats, and heavy boots, would have walked up Highgate Hill to visit Master Andrew Marvel, with a different air from the young men of our own time,—or of their own time, I should say,—for my time is past, and *yours* is passing.'

That was quite true; but there is no reason, we thought, why we should not look cheerfully towards the future, and pray that it may be a bright world for others, if not for ourselves;—the greater our enjoyment in the contemplation of the happiness of our fellow-creatures, the nearer we approach God.

It was too damp for the old lady to venture into the garden; and sweet and gentle as she was, both in mind and manner, we were glad to be alone. How pretty and peaceful the house looks from this spot. The snowdrops were quite up, and the yellow and purple tips of the crocuses bursting through the ground in all directions. This, then, was the garden the poet loved so well, and to which he alludes so charmingly in his poem, where the nymph complains of the death of her fawn—

'I have a garden of my own,
But so with roses overgrown,
And lilies, that you would it guess,
To be a little wilderness.'

The garden seems in nothing changed; in fact, the entire appearance of the place is what it was in those glorious days, when inhabited by the truest genius and the most unflinching patriot that ever sprung from the sterling stuff that Englishmen were made of in those wonder-working times. The genius of Andrew Marvel was as varied as it was remarkable;—not only was he a tender and exquisite poet, but entitled to stand *facile princeps* as an incorruptible patriot, the best of controversialists, and the leading prose wit of England. We have always consi-



MARVEL'S HOUSE. BACK VIEW.

dered him as the first of the 'sprightly runnings' of that brilliant stream of wit, which will carry with it to the latest posterity the names of Swift, Steele, and Addison. Before Marvel's time to be witty was to be strained, forced, and

saintic of Paris, one Joseph de Maniban, an abbot who pretended to understand the characters of those he had never seen; and to prognosticate their good or bad fortune from an inspection of their hand-writing. Marvel addressed a poem to him which, if it did not effectually silence his pretensions, at all events exposed them fully to the thinking portions of the community.

Beneath Italian skies his immortal friendship with Milton seems to have commenced; it was of rapid growth but was soon firmly established; they were, in many ways, kindred spirits, and their hopes for the after destinies of England were alike. In 1653 Marvel returned to England, and during the eventful years that followed, we can find no record of his strong and earnest thoughts as they worked upwards into the arena of public life. One glorious fact we know, and all who honour virtue must feel its force, — that in an age when wealth was never wanting to the unscrupulous, Marvel, a member

of the popular and successful party, continued poor. Many of those years he is certain to have passed—

'Under the destiny severe
Of Fairfax, and the starry Vere—'

conceited; from him—whose memory consecrates that cottage—wit came sparkling forth, untouched by baser matter. It was worthy of him; its main feature was an open clearness. Detraction or jealousy cast no stain upon it; he turned aside, in the midst of an exalted panegyric to Oliver Cromwell, to say the finest things that ever were said of Charles I.

The Patriot was the son of Mr. Andrew Marvel, minister and schoolmaster of Kingston-upon-Hull, where he was born in 1620; his father was also the lecturer of Trinity Church in that town, and was celebrated as a learned and pious man. The son's abilities at an early age were remarkable, and his progress so great, that at the age of thirteen, he was entered as a student of Trinity College, Cambridge; and it is said that the corporation of his natal town furnished him with the means of entering the college and prosecuting his studies there. His shrewd and inquiring mind attracted the attention of some of the Jesuit emissaries who were at this time lurking about the Universities, and sparing no pains to make proselytes. Marvel entered into disputations with them, and ultimately fell so far into their power, that he consented to abandon the University and follow one of them to London. Like many other clever youths he was inattentive to the mere drudgery of university attendance, and had been reprimanded in consequence; this and the news of his escape from college, reached his father's ears at Hull. That good and anxious parent followed him to London; and, after a considerable search, at last met with him in a bookseller's shop; he argued with his son as a prudent and sensible man should do, and prevailed on him to retrace his steps and return with him to college, where he applied to his studies with such good-will and continued assiduity, that he obtained the degree of Bachelor of Arts in 1638. His father lived to see the fruits of his wise advice, but was only spared thus long; for he was unfortunately drowned in crossing the Humber, as he was attending the daughter of an intimate female friend, who, by this event becoming childless, sent for young Marvel, and by way of making all the return in her power, added considerably to his fortune.

This accession of wealth gave him an opportunity of travelling, and he journeyed through Holland, France, and Italy. While at Rome he wrote the first of those satirical poems which obtained him so much celebrity; it was a satire on an English priest there, a wretched poetaster named Flecknoe. From an early period of life Marvel appears to have despised conceit, or impertinence, and he found another chance to exhibit his powers of satire in the person of an eccle-

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England that paid a representative.* He seldom spoke in Parliament, but had much influence with the members of both Houses; the spirited Earl of Devonshire called him friend, and Prince Rupert particularly paid the greatest regard to his councils; and whenever he voted according to the sentiments of Marvel, which he often did, it used to be said by the opposite party, that 'he had been with his tutor.' Such certainly was the intimacy between the Prince and Marvel, that when he was obliged to abscond, to avoid falling a sacrifice to the indignation of those enemies among the governing party whom his satirical pen had irritated, the Prince frequently went to see him, disguised as a private person.

The noted Doctor Samuel Parker published Bishop Bramhall's work, setting forth the rights of kings over the consciences of their subjects, and then came forth Marvel's witty and sarcastic poem, 'The Rehearsal Transposed.'† And yet how brightly did the generosity of his noble nature shine forth at this very time, when he forsook his own wit in that very poem to praise the wit of Butler, his rival and political enemy. Fortune seems about this period to have dealt hardly with him. Even while his political satires rang through the very halls of the pampered and impure Charles, when they were roared forth in every tavern, shouted in the public streets, and attracted the most envied attention throughout England, their author was obliged to exchange the free air, apt type of the freedom which he loved, for a lodging in a court off the Strand, where, enduring unutterable temptations, flattered and threatened, he more than realised the stories of Roman virtue.

The Poet Mason has made Marvel the hero of his 'Ode to Independence,' and thus alludes to his incorruptible integrity:—

'In awful Poverty his honest Muse
Walks forth Vindictive through a venal land;
In vain Corruption sheds her golden dew,
In vain Oppression lifts her iron hand;
She scorns them both, and arm'd with Truth alone,
Bids Lust and Folly tremble on the throne.'

Marvel, by opposing the ministry and its measures, created himself many enemies;‡ and made himself very obnoxious to the government, yet Charles II. took great delight in his conversation, and tried all means to win him over to his side, but in vain; nothing being ever able to shake his resolution. There were many instances of his firmness in resisting the offers of the Court, in which he showed himself proof against all temptations.

We close our eyes upon this peaceful dwelling of the heroic senator, and imagine ourselves in the reign of the second Charles, threading our way into that 'court off the Strand' where Marvel ended his days. We enter the house, and climbing the stairs even to the second floor,

* The custom of paying members of the House of Commons for the loss of time and travelling expenses, was common in the seventeenth century; constituencies believed such equivalents necessary for the attention to their interests and wishes, which a Parliamentary agent was expected to give. In the old Corporation books of provincial towns are many entries for payments to members of Parliament, and in some instances we find them petitioning to Government for disfranchisement, because they could not afford to pay the expenses of a Member.

† Marvel's first *expost* of Parker's false logic was in 1672, in the poem named above, which was immediately answered by Parker, and re-answered by Marvel, who appears to have had some private threat sent him, as he says his pamphlet is occasioned by two letters; one the published 'Reproof' of him by Parker in answer to his first attack; 'the second, left for me at a friend's house, dated November 3rd, 1673, subscribed J. G., and concluding with these words:—If thou darfst to print any lie or libel against Dr. Parker, by the Eternal—I will cut thy throat.' This last reply of Marvel's, however, effectually silenced Parker: 'It not only humbled Parker, but the whole party,' says Burnet, for, 'from the king down to the tradesman, the book was read with pleasure.'

‡ No stronger satire could be penned than that descriptive of the Court of Charles, in the poem called 'Britannia and Raleigh':—

'A colony of French possess the Court,
Pimps, priests, buffoons, in privy chambers sport;
Such slimy monsters ne'er approach'd a throne
Since Pharaoh's days, nor so dell'd a crown;
In sacred ears tyrannick arts they croak,
Pervert his mind, and good intentions croak.'

But not only do the courtiers feel the lash, for when Raleigh implores Britannia to urge his duty on the king, and save him from the bad who surround him, she interrupts him with—

'Raleigh, no more! for long in vain I've try'd
The Stuart from the tyrant to divide.'



CROMWELL HOUSE.

perceive the object of our warmest admiration. He is not alone, though there is no possibility of confounding the poet with the courtier. Andrew Marvel is plainly dressed, his figure is strong, and about the middle size, his countenance open, and his complexion of a ruddy cast; his eyes are of a soft hazel colour, mild and steady; his eyebrows straight, and so flexible as to mould without an effort into a satirical curve, if such be the mind's desire; his mouth is close, and indicative of firmness; and his brown hair falls gracefully back from a full and noble forehead. He sits in an upright and determined manner upon an uneasy-looking high-backed chair. A somewhat long table intervenes between him and his visitor; one end of it is covered with a white cloth, and a dish of cold meat is flanked by a loaf of bread and a dark earthenware jug. On the opposite end is placed a bag of gold, beside which lies the richly-embroidered glove which the cavalier with whom he is conversing has flung off. There is strange contrast in the attitude of the two men. Lord Danby lounges with the ease of a courtier and the grace of a gentleman upon a chair of as stiff and uncomfortable an appearance as that which is occupied after so upright a fashion by Andrew Marvel.

'I have answered you, my lord,' said the patriot, 'already. Methinks there need be no further parley on the subject; it is not my first temptation, though I most fervently desire it may be the last.'

The nobleman took up his glove and drew it on. 'I again pray you to consider,' he said, 'whether, if with us, the very usefulness you so much prize would not have a more extensive sphere. You would have larger means of being useful.'

'My lord, I should certainly have the means of tempting usefulness to forsake duty.'

The cavalier rose, but the displeasure that flushed his countenance soon faded before the serene and holy expression of Milton's friend.

'And are you so determined?' said his lordship, sorrowfully. 'Are you really so determined? A thousand English pounds are there, and thrice the sum—nay, anything you ask—'

'My lord! my lord!' interrupted Marvel, indignantly, 'this perseverance borders upon insult. Nay, my good lord, you do not so intend it, but your master does not understand me. Pray you, note this: two days ago that meat was hot; it has remained cold since, and there is enough still for to-morrow; and I am well content. A man so easily satisfied is not likely to exchange an approving conscience for dress like that!'

We pray God that the sin of Marvel's death did not rest with the great ones of those times; but it was strange and sudden.* He did not leave wherewith to bury the sheath of such a noble spirit, but his constituents furnished forth a decent funeral, and would have erected a monument to his memory in the church of St. Giles-in-the-Fields, where he was interred; but the rector, blinded by the dust of royalty to the merits of the man, refused the necessary permission. Marvel's name is remembered, though the rector's has been long forgotten.†

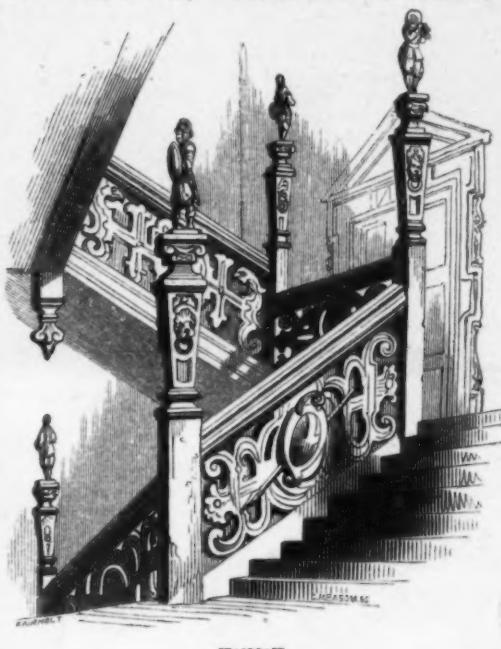
Wood tells us, that Marvel was in his conversation very modest, and of few words; and Cooke, the writer of his life, observes that he was very reserved among those whom he did not know, but a most delightful and improving companion among his friends. John Aubrey, who knew him personally, thus describes him: 'He was of a middling stature, pretty strong set, roundish cherry-cheeked, hazel-eyed, brown-haired.' He was (as Wood also says) in conversation very modest, and of a very few words. He was wont to say, that he would not drink high or freely with any one with whom he would not trust his life.

Marvel lived among friends at Highgate; exactly opposite to his door was the residence of General Ireton and his wife Bridget, the eldest

daughter of Oliver Cromwell; and which house still bears his name, and is described in 'Prickett's History of Highgate,' one of those local topographical works which deserve encouragement.—'Cromwell House' is supposed to have been built by the Protector whose name it bears, about the year 1630, as a residence for General Ireton, who married his daughter and was one of the commanders of his army; it is, however, said to have been the residence of Oliver Cromwell himself, but no mention is made, either in history or in his biography, of his having ever lived at Highgate. Tradition states, there was a subterraneous passage from this house to the mansion house which stood where the New Church now stands, but of its reality no proof has hitherto been adduced. Cromwell House was evidently built and internally ornamented in accordance with the taste of its military occupant. The staircase, which is of handsome proportions, is richly decorated with oaken carved figures, supposed to have been of persons in the general's army, in their costume; and the balustrade filled in with devices emblematical of warfare. On the ceilings of the drawing-room are the arms of General Ireton; this and the ceilings of the other principal apartments are enriched in conformity with the fashion of those days. The proportion of the noble rooms, as well as the brick-work in front, well deserves the notice and study of the antiquarian and the architect. From the platform on the top of the mansion may be seen a perfect panorama of the surrounding country.'

The staircase above described is here engraved. It is a remarkably striking and elegant specimen of internal decoration, of broad and noble proportion, and of a solid and grand construction suitable to the time of its erection; the wood-work of the house is everywhere equally bold and massive; the door-cases of simple but good design. There are some ceilings in the first story which are in rich plaster work, ornamented with the arms of Ireton; and mouldings of fruit and flowers, of a sumptuous and bold enrichment.

The series of figures which stand upon the newels of the staircase are all engraved below. There are ten remaining out of twelve, the original number; the missing two are said to have been figures of Cromwell and Ireton, destroyed at the Restoration. They stand about a foot in



STAIRCASE.



height, and represent the different soldiers of the army, from the fifer and drummer to the captain, and originally, to the commanders. They are curious for more reasons than one; their locality, their truthfulness, their history, and the picture they help us to realise of the army of Cromwell are all so many claims on our attention.



* 'Marvel died in 1678, in his fifty-eighth year, not without the strongest suspicions of having been poisoned; for he was always very temperate, and of an healthful and strong constitution to the last.'

† On the death of this rector, however, the monument and inscription was placed on the north wall of the church, near the spot where he is supposed to lie.



BIBLE PRINTS.

We very willingly comply with the request of Mr. Sears to insert a specimen of the series of Scripture prints he is now publishing; first because they are of a class which would do no discredit to any publication; and secondly, because we are always well pleased to render our assistance in promoting the dissemination of works calculated to improve the taste of the young, while inculcating the principles of religion and morality. The drawings for this series have been made by Mr. J. Gilbert, an artist well qualified for

the task, which he has exerted with much feeling and taste, and Mr. Sears has transferred the designs to the wood with very considerable skill. Four of these engravings for sixpence, issued monthly, places them within the reach of every class.

ILLUSTRATED LEXICOGRAPHY.*

THERE can be no stronger evidence of the almost universal thirst for Illustrated Literature than the number and variety of works which are constantly placed before the public. The majority of these must not be regarded as mere publishing speculations, but are put forth to supply a demand which the spread of knowledge has rendered absolutely essential. Nor does this desire altogether originate in vague curiosity, which would result only in the production of such books as should help to wile away the hours of idleness, or minister to the wants of self-gratification, or even please the eye of luxurious taste; the student and the man of letters demand that Art should be sometimes made subservient to their demand and their purposes, with the feeling it can afford them efficient assistance in the prosecution of their labours. Hence the appearance of Mr. Rich's "Illustrated Companion to the Latin Dictionary and Greek Lexicon," a most valuable publication, which ought to find a place wherever the literature of Greece and Rome is matter of study or agreeable occupation.

The book is, in fact, a complete glossary of all the words connected with the Arts, Manufactures, &c., of the Greeks and Romans, illustrated by a large number of objects drawn from the antique. We have selected at random a few of the engravings, which will show the nature of the work, giving at the same time the authorities whence they are taken. The Dictionary of course explains each word fully and comprehensively.

CHOREA. A choral dance, in which the performers join hand in hand, and dance to the music of their own voices. From a painting in the baths of Titus at Rome.



PRÆFICE. Women hired to act as mourners at the funerals of distinguished individuals. From a marble sarcophagus, in which the funeral of Meleager is represented.



VENATIO. A hunt, or hunting of wild beasts. This illustration is copied from a painting of the Nasopian sepulchres; it represents a boar-hunt, in which are introduced the principal actors and the various instruments they used.

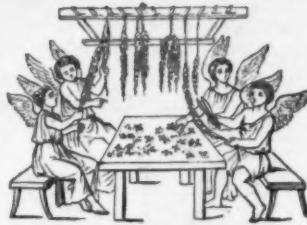


* The Illustrated Companion to the Latin Dictionary, and Greek Lexicon. By Anthony Rich, B.A. Published by Longman & Co., London.

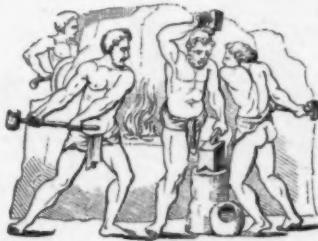
LIBELLUS. A little book, or document of any kind; here it exhibits Roman citizens presenting a petition to M. Aurelius. From a bas-relief in the Capitol at Rome.



CORONARIUS. A maker of garlands, or floral crowns, &c. From a Pompeian painting which represents male and female genii thus occupied.



CAMINUS. A blacksmith's forge in the following engraving, which is taken from a sepulchral marble at Rome.



AULEA. A piece of tapestry used to decorate the walls of a dining-room, and for other purposes. In the illustration, which is from a bas-relief in the British Museum, the *auleum* forms the background to a triclinary chamber; similar ones are

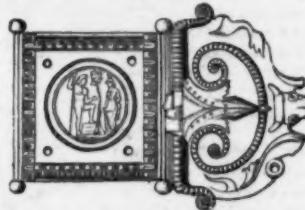


of very common occurrence in sculpture and paintings, where they are introduced as a sign that the scene in which they appear is not laid in the open

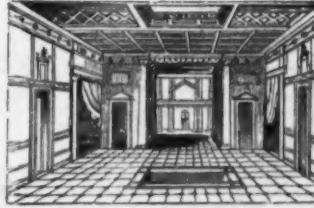
HEROUM. A sepulchral monument, built in the form of a small temple. From a marble slab in the Museum at Verona, formerly part of a tomb.



FIBULA. A brooch, clasp, or buckle; the last-named object is here introduced: the drawing was made from a silver buckle found at Herculaneum. The design is very elegant.



ALA. The wing of a bird; also a large recess in Roman houses of considerable size and splendour. The appended illustration applies to the latter description; it is a portion of the house of Sallust at Pompeii.



INCISURA. A term used by Roman painters to express what by our engravers and artists is termed "hatching." The illustration is a fac-simile of a piece of sculptured pavement in the Cathedral at Siena.



TRICHLA. A bower or summer-house constructed in the gardens of a villa, and used for a dining-room in suitable weather, as indicated by the table, and couches for the mattresses. Such exist now in perfect preservation at the house of Acteon in Pompeii.



air, but takes place in an interior. The word is also used to signify a piece of embroidery spread over a couch.

PROGRESS OF BRITISH MANUFACTURED ART.

METALLURGICAL AND CERAMIC PRODUCTION. THE MANUFACTURE OF MR. W. POTTS OF BIRMINGHAM.

THOUGH our efforts for a long time past have been chiefly directed to assist the Manufacturer by placing before him such artistic designs as, in our judgment, might be applied to his business, we are by no means inclined to close our pages against such productions as his own skill and ingenuity, or those of others whom he may employ, have brought into profitable exercise; it is our duty to encourage him in every successful attempt by recording whatever we may deem worthy of commendatory notice: the merits of the appended designs, wrought in the manufactory of Mr. Potts, of Birmingham, will be so obvious to all as to render any apology for their introduction here unnecessary. Upon the policy, as well as the duty, of making occasional reports concerning the progress of British Manufactures, we shall offer some additional remarks at the close of this article.

It is peculiarly gratifying to perceive the positive impulses of vitality which are now evidenced in the awakened movements of the Manufacturing Classes: an activity that has no parallel in this country now pervades them; the necessity for Art as an adjunct to their productions, long unfelt and unacknowledged, is at length admitted, almost universally. We may hope that an amended vision will repair the errors that have resulted from a blindness by which our Continental neighbours have largely profited, and which, with all our energy and perseverance, to entirely eradicate, must necessarily be a labour of time.



That we shall do so, ultimately, we have not the least doubt. Still the sooner the task is commenced, the earlier and easier will be its completion; and the more earnest and zealous the efforts brought to bear upon it, the more effectual and permanent will be the influence of its operations.



A new combination of artistic media, offering strong claims to public patronage, both on the score of elegance as well as novelty, demands our special notice. It is an adaptation of the union of metallurgical and ceramic manufactures to purposes of ornament and utility,—such as chandelier-lustres, lamp-brackets, ink-stands, flower-stands, cheval and toilet-glass frames, &c. &c.

The introduction of the statuary-porcelain has not only given a powerful impetus to its own immediate manufacture, but is destined to exercise a considerable and marked influence upon Industrial Art generally, presenting as it does a valuable auxiliary, which may in interwoven or appended ornament, minister most felicitously to elevate and enrich the particular branch to which it may be conjoined. Upon its own individual merits we have on various occasions enlarged, and shall therefore confine our present remarks to its peculiar fitness for the purposes now under review.

The examples from which we have engraved our sketches are, with one exception, executed in statuary-porcelain and metal; the ornamentation in every instance is of metal, gilt or silvered, the manipulation of which is exceedingly skilful, and the figures are in the statuary-porcelain, from Mr. Copeland's manufactory at Stoke-upon-Trent. The works are the production of Mr. Potts, a Birmingham manufacturer, of very considerable



taste and judgment, who has by this introduction given a most important stimulus to his trade, and for which, as the originator, we trust he will be repaid both in fame and profit. The rage for novelty taxes the talent of invention most severely, and frequently leads to the perpetration of monstrosities that offend the eye or vitiate the taste, according to the standard of the spectator's judgment; but in this instance we recognise and acknowledge an application in which a higher degree of fanciful embellishment is attained by truly artistic and legitimate means.

It is unnecessary to remark that our engravings can but convey a faint idea of the outlines of the different objects. For an adequate judgment to be formed of the extreme beauty of their details, we must refer to the works themselves. The golden texture of the metallurgical enrichments enhancing the purity of the statues, present together an ensemble in the highest degree chaste and elegant.

The Ink-stand is extremely graceful, and yet a material point has been gained; the exercise of fancy has not affected its utility. The female figure nestling the dove, typical of faith and protection, may haply tend to influence the feelings of those to whose use

it may be devoted; and the execution of the dolphin, both as to the modelling and the manufacture, is certainly equal if not superior to any work of its class that has ever come under our observation.

The Gas-brackets. These designs are well conceived and worked out with judgment, and are a most decided advance upon any production applicable to the same purpose. The foliated scroll is extremely florid and graceful, and the boy pointing to the light is effective and pleasing.

The plainer outline of the next contrasts well with its precursor. The female with the cornucopia, from which the light proceeds, is introduced



with much taste, and the play of line presented by the attitude is of considerable grace.

The remaining objects so continue the series as to convey a reasonably fair idea of the manner in which it is executed. The manufacture is in all cases admirable; indeed, it is not too much to say, that in the sharpness and brilliancy with which the metallic details have been executed, the several

objects are unrivaled in this country. The flower-stand may be accepted as a most satisfactory example of this order. The glass or porcelain bowls which surmount the flowers have been omitted in our sketch. The design for a pendant branch-light is by far the best we have seen. Our selection of objects has, however, been made more with reference to such as are ready for circu-



lation, than to such as exhibit the greatest taste in design. Our next report of this manufactory may show a large advance upon the specimens we now publish; for it is but an act of justice to Mr. Potts to state, that deserving of high commendation as his present productions are, the different

works which he has in progress—some very near completion—are, as may be expected, when much taste directed by unwearied enterprise is brought into action, of a still higher order. Indeed, it is not too much to say, that some of the models now executing in statuary-porcelain, intended as emblematical illustrations for clock-stands, are deserving of unqualified praise, and may fearlessly challenge comparison with the finest productions of France in the same class.

This we are aware is a high meed of praise, but still it is worthily deserved, and the publication of the works will fully verify the justice of its award.

We have in this article resumed a plan which the pressure of more immediate matters compelled us for some time to lay aside. In resuming it we shall have the great and manifest advantage of making our report more satisfactory, because the progress of British Manufacturers during the past year or two has been such as to exhibit much more numerously, and in an

infinitely more gratifying manner, the wise combination of Manufacture with Fine Art. When, in January, 1846, we commenced in this Journal the ar-

duous, difficult, and somewhat disheartening task, of representing the works of Manufacturers—by engravings as well as written descriptions—we had obstacles to surmount which are either no longer in our way, or exist with very diminished force. Booksellers and print-publishers had their acknowledged organs; their publications were reviewed as regularly as they appeared; but the Manufacturer had no medium by which he could communicate his improvements to the public, except the very doubtful and insufficient one of "the shop-window." The Manufacturers generally have not only progressed of late (reports of their proceedings will not only be more to their renown and profit than they have been), but they have become aware of the wisdom of publicity, not alone as a wholesome stimulus, but as a

sure reward.

While, therefore, we shall continue to furnish such Original Designs as we think may assist them in their progress, we shall also give frequent reports of such improvements as they introduce, wherever the productions of their Factories seem to us to have merit sufficient to demand publicity and justify recommendation.

It is more than likely that, ere long, we shall make another TOUR into the MANUFACTURING DISTRICTS; not only to those we have not as yet visited, but to those from which, in 1846, we furnished somewhat lengthened reports: we shall then, as we know, receive proofs in abundance that our labours, at that period and since, have been practically serviceable to very many producers. Meanwhile, we shall gladly receive such information, and such drawings of objects, as manufacturers may consider it conducive to their interests to furnish us with, taking care that before they are transmitted to us with a view of publicity, the form of "Registration" has been gone through; for this form,



although by no means what it might be, is some protection;



and should be available in reference to all good things.



PROGRESS OF BRITISH MANUFACTURED ART.

PAPIER MACHE—GEM-ENAMELLING.
THE WORKS OF JENNENS AND BETTRIDGE.

THERE appears to be little or no limit either to the variety of objects in which papier-mâché may be produced by the use of the simple material itself, or to its combination with other materials whereby its elegance and richness are enhanced. Among the numerous improvements to which this manufacture has been subjected by Messrs. Jennens and Bettridge, that which they have termed "Gem-enamelling" is not the least important, as well from its novelty as from the gorgeous appearance which the articles thus ornamented present.

enamelling produced by Messrs. Jennens and Bettridge; but in one of a similar form we have recently seen, several marked improvements may be discerned, the obstacles which attended their first essay having been surmounted to a very considerable extent. The difficulties which stood in the way of a complete and entirely satisfactory result, were indeed so great as for some time to deter the manufacturers from any further attempts, but with that spirit and determination without which nothing beyond mediocrity can be obtained, they have persevered till final success has rewarded their efforts.

The establishment of these widely-known manufacturers of papier-mâché, in Halkin Street, West, is well worthy of an inspection: a visit we paid them a week or two since confirms us in our opinion that the Arts as applied to Manufactures



Though the invention is "patented," we do not feel ourselves at liberty to describe the process by which the work is produced, but shall merely refer to its effect as seen in several articles submitted to us, such as screens, writing-desks, work-boxes, portfolios, &c. &c. This effect is that of jewels of every kind inlaid with burnished gold ornaments upon delicately tinted grounds; these are worked into various patterns with great skill and taste, which involve themselves into a combination of colours at once splendid and harmonious. The cheval-screen, engraved above, will give some idea, though an imperfect one, of the effect of this Gem-enamelling, every allowance being of course made for the absence of colour. The design is in the arabesque style, peculiarly adapted for this kind of decoration; the outer portions are of white and gold pierced; the inner parts solid, containing the "gems," set in groundwork of light blue, pink, white, &c.; the centre may have either a looking-glass, or a painting of any kind, for each of which it is equally well adapted. This screen was exhibited at the Society of Arts last year, and attracted much admiration. It was the first specimen of

are progressing with them. Among the multifarious beautiful objects with which their show-rooms abound, we noticed a large and magnificent loo-table, made entirely of papier-mâché; the centre is richly inlaid with pearl, and is ornamented with a splendid group of flowers painted in a style that would bring no discredit on some of the Dutch masters in this branch of Art; a fine wreath of flowers forms a border to the centre; the mouldings and stand are boldly and elegantly worked in burnished gold on a black ground: it is altogether a beautiful work of Art, and is intended for exhibition at the Society of Arts this year. A chair, in the Alhambra style, to match the cheval screen, particularly attracted our notice by its chasteness and elegance.

The approaching Exposition of British Manufactured Art at Birmingham will be, we believe, made available by Messrs. Jennens and Bettridge for a display of all their best productions of the past year. We shall look to it with much interest, as furnishing proof of British pre-eminence in one class of Art, in which our competitors of the Continent have not as yet approached us.

THE PYRO-PNEUMATIC STOVE-GRAVE.

NUMEROUS contrivances have from time to time been introduced to the notice of the public, professing to be improvements on the ordinary modes of keeping up an equable temperature in large buildings or in private apartments. These have been of very various orders of merit, but most of them, even those whose radiating powers are excellent, and in which the consumption of fuel is small, are objectionable from the circumstance that they render the air too dry, and consequently produce unpleasant sensations, and indeed often induce real disease in the animal economy. Nearly all the stoves which have hitherto been introduced have closed fires; this in itself is not agreeable to our English habits; and in many, which claim to be arranged upon scientific principles, during the slow combustion of the fuel, gases are formed, but not ignited, which slowly escape from the fissures in the apparatus, much to the annoyance of all who are subjected to their influence. Again, the warming process consists in the circulation of air around the heated iron, and this occasions some peculiar change in the physical conditions of the atmosphere, which is found objectionable. The fact is, that nearly every kind of stove which has hitherto been tried by the public, has been subject to one or other of the disagreeable consequences to which we have alluded. It is, therefore, with very great satisfaction that we have witnessed the operation and examined the principle of the pyro-pneumatic stove, invented by Mr. Pierce, of Jermyn Street.

This arrangement presents many favourable conditions, which we must briefly describe:—We have the comfort of an open fire, as in any ordinary fire-grate. In our common arrangement our fire's combustion is maintained by drawing the air from the room, which very rapidly passes away up the chimney, and to supply this exhaustion, a current of cold air is constantly passing into the apartment through every crevice of door or window, and we have the constant annoyance of chilling drafts in all parts of the room in the line of the currents. As Pierce's stove has an open fire-place, it will be asked how is this obviated. It is effected by a counterbalancing power of an ingenious and effective description. The fire, as in the common case, is fed with oxygen from the air of the room, but the air removed is replaced in the following manner:—Behind the fire-place are a series of tubular air-ways circulating around it, which are supplied with air by means of a pipe from without, the pipe being carried by an convenient course to the outer walls of the building. The air, warmed by the heating surface, rises and passes through the ornamental perforated top into the apartment, and thus a constant stream of warmed air passes upwards to supply the waste of combustion. A most effective system of ventilation is obtained by this stove; the deteriorated air passes away by the chimney, and a constant supply, raised to a genial heat by the pneumatic apparatus, is passing into the room, in such a manner that no annoying current can be detected in any part. This warmed air, it must be particularly stated, derives its temperature from the heating channels, which are cylinders or hollows formed in lumps of anthracite clay. Nothing can be purer than this material; and the remarkable sweetness, we may say freshness, of the air, as examined by us even in Jermyn Street, was too obvious to escape notice. The whole of the interior lining of the pyro-pneumatic stove is of this clay, and in no part was the exterior covering of iron so hot but that the hand could be held in contact with it for some minutes without any inconvenience. When we remember that the power of communicating heat is thirty-three times less in clay than in iron, it will be readily understood how this lining operates. As these masses of clay being once heated, cool but very slowly, combustion is carried on very efficiently in the grate, and for many hours, with a mere handful of fire, a most agreeable warmth is produced. At the same time, an arrangement is made for increasing the heat to a very great degree. Under ordinary circumstances the warmed and still moist air passes from the stove at a temperature of about 70 degrees.

The ornamental character of these stoves is another great recommendation. In cordially congratulating Mr. Pierce on the successful result of his numerous experiments on stoves, as exemplified in the Pyro-pneumatic stove-grate, we conclude by quoting the following from his descriptive catalogue:—

"Pierce's Pyro-pneumatic stove-grate is the most powerful and economical grate that has yet been submitted to public notice, constantly burning

with the clear, open, cheerful, radiating fire, (not being at any time an enclosed stove,) requires no attention or management, and cannot be put out of repair, as its principle of construction is wholly self-acting, and distributing in all portions of the space in which it is placed the benefits of perfect warmth with healthful ventilation, and is made of various sizes, so as to provide the requisite quantity of warmth and circulation of air, suitable to the spaces which they are intended to warm; and, in like manner, the casings of these grates are made of various dimensions, and at prices adapted for the situation for which they may be required,—from the unadorned School-room, at a very moderate and economical cost, to others for the beautiful Gothic Church, the enriched Entrance Hall, or splendid Gallery, in which the price will be governed by the embellishment; but it is not in any case an expensive stove—in fact, it is the most economical stove-grate that can be made use of, the small size not consuming more than twenty-one pounds of coals in twelve hours, and the largest size not exceeding sixty pounds weight in the same time; and being constructed upon the most simple and unerring principle, requires no more attention than the ordinary grate; and although the most powerful in producing warmth, consumes a smaller quantity of fuel than any other."

THE BIRMINGHAM EXPOSITION.

THE simultaneous announcement of the Expositions of Arts, Manufactures, and Trades, in Manchester, Birmingham, and the Great National Exposition of France, to be held at Paris in May of the present year, has induced us to consider whether a few remarks in reference to these invaluable aids to the progress of national industry might not be at the present time more than usually acceptable. We have in a late portion of our Journal, directed attention to the movement in Birmingham; and ere this article reaches our readers, the second Manchester Exposition will have opened its doors for the admission of the public, and we are assured with every prospect of a successful result. It is matter of congratulation, that the canvas for contributions among the manufacturers generally for the Manchester Exposition has proved in a decided manner what we have long believed, viz. that a time was fast approaching when our manufacturers would rather court publicity than secrecy, and that narrow-minded views which have so long retarded the progress of improvement are fast falling before the conviction that there is nothing to be gained by putting our light under a bushel; and further, we have noted the success of those who have had the courage to break ground and set a good example by affording such assemblages of manufactures assistance and support by sending contributions. We have, from time to time, as opportunity occurred, chronicled our opinions of the French and Belgian Expositions; we have ever found such warmly praised by the contributors, and the inhabitants of these countries. Their effects we have noted in the gradual improvement of the articles submitted for competition, and in the healthful excitement arising from the stimulus afforded by comparison, naturally suggested between the works of the various manufacturers. It has long been our wish that a thoroughly National Exposition should be held, and one which would represent not a section but all divisions of our industrial resources: that the subject has been canvassed we know, that its practicability has been proved we are equally aware of; but here the matter rests for the present, and we heartily regret that it should do so, for at the present time there is more urgent reason than there ever was why we should know in what we are defective, and in what superior. For a period extending to nearly six years we have never ceased to advocate the interests of the manufacturer. We have pressed upon his attention the necessity of infusing some portion of beauty and elegance—or a better taste—into the products of his factory; we have supplied him from time to time with designs, by no means all perfect we admit, but still suggestive of improvement in the objects to which such were applied. We have procured, at some cost and from a distance, specimens of earthenware, metal castings,

and textile fabrics; these we have circulated, and have seen improved, copied, and all but surpassed by the potters of Stoke, the founders of Birmingham and Colebrooke, or the weavers of Manchester. We have thus obtained conviction that in mechanical manufacture we have had but little to learn, in artistic handling much. We have on the Continent been witnesses of the utility, nay the paramount importance, of well-regulated Schools of Design,—at home we have watched the progress of the pupils, and we now wish to see some proof that the instructions received at these invaluable auxiliaries to the manufacturer have been incorporated into the productions of his manufactory; we want, we say, to see some evidence that our Schools of Design are serving the purpose for which they were intended, and this we feel assured we never shall be able to observe in a satisfactory manner until we have a thoroughly National Exposition. Every local attempt at an Exposition shall have our warmest countenance and support, but it must be evident to all that its effect must necessarily be partial and limited to the particular locality, or works procurable in the immediate vicinity of such Exposition; and it is scarcely to be expected it should be otherwise, when we consider that the preparations for exhibiting, in an effective and attractive manner, a nation's industrial resources, would require such pecuniary aid as could only be procured from a national treasury. And when we state that the French Exposition of 1844 was held in a temporary building of such vast extent that the walks through its different departments extended to upwards of three miles, we feel assured we have all but convinced our readers that such an assemblage of manufactures could only have been effected by nothing short of liberal national patronage. To afford some idea of the materials of which such an Exposition is formed, we will glance somewhat briefly over a few of the leading features. It was, in truth, a vast collection of all that was rich, rare or useful; utility and ornament were here wedged together, each lending to each a double value, as the eye of the delighted visitor wandered through long avenues of stalls, which literally groaned under the weight of precious burdens: it fell on the rich and gorgeous hues of the china of Sèvres, on the exquisite forms of the wares of Beauvais: from elaborately cut-glass lustres a thousand diamonds shot their brilliant lights; richly ornamental lamps for oil, candlesticks or tripods, met the gaze at every turn; fair ladies examined exquisitely figured textile fabrics of silk, wool, cotton, fragile and spider-web-like lace; or they coveted the almost fairy-finger-wrought filigree workmanship of the Parisian jeweller. Those more domestic in their habits and partial to household comfort examined the numberless articles of furniture. Chairs of all kinds were there, and of tables there were no lack; bedsteads of wood and metal—there were plenty for selection. You might scrutinize your person in mirrors of all shapes and sizes; or choose for your drawing-room a cabinet or chiffonier. A gaming-house might be fitted up with apparatus for bagatelle or billiards; and a whole wilderness of musicians furnished with instruments, from a Jews-harp up to a "grand" piano. Brilliant but elegantly figured paper-hangings formed not the least ornamental feature; and while on paper, we may say that the illustrated kinds for general correspondence far surpassed that of English manufacture. We may further state, that the lithographs were countless; equally so the engravings; and that in this class or section were exhibited portions of the great French work on Natural History: the bookbinder furnished also specimens of his craft, both ingenious and novel. Even "young France" was not neglected; dolls and toys were admitted, to the evident delight of many little masters and misses, while for their elder sisters and mammas there were corsets or stays sufficiently unyielding to twist and compress the female form into shapes never dreamt of by mother Eve. Unimportant as the mysteries of the toilet are to the generality of Englishmen, our limits would fail us did we to attempt to enumerate the various kinds of hair-oils, or essences which were here displayed. The baker and confectioner were not excluded; while the former sent specimens of bread and biscuits, the latter

excited the palate by exhibiting sweetmeats and bonbons, or cases of preserved meats, which had remained untainted for years. To aid the culinary operations there were cooking apparatus out of number, while to afford objects for using the same, the sportsman was supplied with ingeniously constructed fowling-pieces,—self-loading, priming, and capping; there were also muskets for the national army, and exquisitely damasked or ornamented swords for the leaders of the same. Did they wish an airing—then here might they select chariot, carriage, or phaeton to their taste. Dwellings must be secured from the entrance of the spoiler,—then they could choose from the stock of locks brought together, of all shapes and sizes, something to suit their purpose; but we are sure we can safely say the infinite variety would have puzzled a Wolverhampton or Willenhall locksmith, or have driven the ingenious Chubb to distraction. The importance of agriculture was not overlooked, and manures for the fructification of the soil: implements for turning up the earth or gathering in its fruits were prominently displayed: for reducing the same into a substance fit for the subsistence of men, mills of all kinds were exhibited; and, to aid in facilitating the transit of the labours of the manufacturer or agriculturist, engineers sent models of engines, locomotive or marine. For the ship-builder there were lessons in naval architecture; and marine-glue to take the place of bolts, or the former modes of securing pieces of timber together, exposed to the action of water. Of the labours of the bronze-worker there were excellent specimens shown in numberless cleverly modelled and cast statuettes, and the smaller class of metal ornaments. The sculptor became artist-manufacturer by sending pieces of stone-carving, or marble chimney-pieces richly chiselled over with foliated scrolls and figures. Numberless as were the contributions of the classes we have alluded to, still they form only a tithe of what composes a National Exposition in France. We may best give an idea of its magnitude if we say that a great nation's manufactures were here collected together in one vast receptacle, and exposed to a nation's gaze. Here did its people learn lessons of true greatness—of triumphs superior to those gained by their idolised Napoleon!

There is, in general, less jealousy in the composition of the French character than in ours; but it will not be here improper to remark that the unity of feeling among manufacturers in France has more than probably arisen from the circumstance that in that country an Exposition is a government measure; and it will not here be out of place to describe the machinery set in motion to effect such successful results. It is a known and recognised scheme that at a period varying from four to five years, the manufacturers of the various districts are called upon to forward to Paris, as a central dépôt, their various wares for Exposition; to facilitate the movement, the management of the whole is vested in a central board of twenty-two persons, who are either men of rank or influence, or individuals completely conversant with the sciences and manufactures; the whole is under the immediate superintendence and presidency of the Minister of the Interior. The devolving upon a minister of the crown the direct management, thus gives better effect to the call made upon the local authorities of the various provinces, who in their turn will be the more anxious to encourage contributions from manufacturers in the districts under their control. In addition to the central board there are local committees whose duty it is to stimulate the enterprise of manufacturers, and to encourage them to proceed with objects for competition; to smooth down obstacles and procure suitable receptacles for contributions until forwarded to the Exposition: these again in turn nominate a council whose province it is to inspect the articles offered, and who shall decide if such are suitable, and they are further instructed in a particular manner to observe that nothing is rejected because made of a coarser material,—if such be likely to be beneficial to the public generally or conducive to a reduction on the price of such commodities. It will readily be observed by our enumeration of objects which formed the

Exposition of 1844, that such are not confined to articles of novelty only, but extend to every display of increased proficiency in matters of manual industry. As all expenses of transmission and removal of the articles are paid by the Board, the local check is therefore useful in preventing the transmission of useless articles and thereby saving unnecessary expense.

Such then are the leading features which distinguish the management of the French Expositions, and it will be admitted they are sufficiently simple, but effective, for the purpose in view. Their frequent recurrence can lead only to one conclusion, viz., that they are eminently useful in a national point of view: that they have grown with what they feed upon is clear from the circumstance that the earlier Expositions were held in the lower galleries of the Louvre, whereas in that of 1844, the contributions so far exceeded the limits of accommodation that the temporary building we have already directed attention to was erected in consequence. These are cheering and healthfully exciting prospects to those who have Expositions in prospect and who are disposed to support them. A visitor to that held in Paris in 1827, thus expresses himself.—"During the continuance of the Exposition the merits of the various productions were eagerly canvassed, and the names of the successful competitors enumerated with pride, while every one engaged in the prosecution of any branch of industry, or possessing aptitude for invention here enjoys the advantage of inspecting freely whatever has been most successfully achieved in any branch; he also gains valuable information, or possesses himself of a hint which may be improved into important discoveries. And thus while the public becomes essentially benefitted, the manufacturer and expositor of every class obtains the most advantageous promulgation of his individual merits, and secures to himself a reputation for skill and proficiency in his particular branch of trade, which is likely to prove to him substantially beneficial; others are here enabled to ascertain the most fitting quarters in which connections in trade may be formed; and in all a spirit of emulation is excited which is the sure earnest of rapid improvement.

We can only hope, and we do so earnestly, that the Provincial attempts at Expositions will force upon the Board of Trade, more particularly than they have yet done, a conviction of the paramount necessity of some decided step being taken upon the subject; and we do think that a better opportunity for making up for past negligence could not occur than the present. Although the metropolis is of all others the place which should be selected for a National Exposition, it would be well to consider whether some assistance ought not to be afforded by the government in the way of patronage and pecuniary aid to the spirited effort about to be made in Birmingham. Its central situation, the ornamental and useful character of its manufacture, would point to it next to the chief city of the empire as a most likely spot where something effective might be accomplished, and that at a period when men distinguished by their knowledge, whether of Science or Art, or both united, are met together for the advancement of science: we repeat it, we do think a more fitting season could not be selected, or a more graceful mode of acknowledging in a delicate way their obligations to those sources of wealth and national prosperity, which so much exalt us as a nation. Amid all the turmoil of revolution and intestine warfare, France has never lost sight of the benefits she has derived from her Expositions; and in the first lull which has followed, the National Assembly has announced to the manufacturers that another Exposition will be held at Paris in May of the present year; to facilitate this and defray costs, they have granted upwards of 20,000/. They manage these things better on the Continent than we do; and while it says much for the government, it says something for a people who can so readily lay down their weapons of war and resume their peaceful pursuits. It will show that they who can so readily throw up barricades to defend what they esteem their political rights, are equally ready to raise those bulwarks which shall protect their national industrial ones. It shows that the mad

but splendidly deceptive theories of Blanc have been unsuccessful in sapping the foundations of their manufacturing greatness. It at the same time should teach those who occupy high places in this land, our manufacturers, and even the humblest mechanic who labours in our factories, that we have obtained but a trifling, if any advantage, by the revolutions of a past year; whereas, if we had been up and doing as we ought, we might have obtained a great and permanent one. It is true that the period gone by has been one of commercial pressure and distress; but it will we think be found that this is in the eyes of those who view matters right, but as a breathing time in which energies are to be concentrated, and preparation made for a greater conflict. In the hurry and bustle of business, men care less for improving their manufactures; they can then scarce supply the demand; in times of depression, the purchaser gets more fastidious, and it therefore becomes a necessity to cater for tasteful designs the better to excite the want. Further, the gradual spread of the aesthetic principle, ever the true source of excellence, makes men desire the substitution of elegance in lieu of ugliness, and it at the same time tells them that what is useful, may without injury, also be made beautiful; this is the foundation of all progress,—it is an object aimed at and fostered by every Continental Exposition. There are many features in the Expositions of other countries which we would willingly desire, and we think without much injury to the general effect of the whole; but the principle upon which they are formed is without doubt excellent, and must exert an incalculable influence for the better on the manufactures of a nation; and while preparation for the same can only be made by increased ingenuity or a spread of the knowledge of the principles of Art among its mechanics, the diffusion of the same in articles of every day use fails not to operate with a beneficial influence on the national intellect collectively. It is upon such important grounds we take our stand in favour of Expositions. The time is opportune; we might have urged the matter more enthusiastically, but the subject is one which no mere enthusiastic wish will accomplish; it is a consumption only to be effected by a perseverance and patience commensurate with the magnitude of the end to be attained.

Our friends of Birmingham have our warmest wishes for success; we shall leave no stone unturned to aid their cause, but we would most earnestly impress upon them that a good local Exposition is preferable to a bad or partial national one; and therefore let them bestir themselves, and see that they overlook not at home much that is better than what may be procured at a distance. We strongly recommend a searching and earnest examination of the manufactures of the town and surrounding country; we feel assured there are many deserving individuals unknown, the producers of really excellent works, which it will be the duty of the committee to bring out, and by doing so they render a most important service to the producer and the public. We do earnestly trust the committee will bear in mind that due prominence ought to be given to works of Birmingham manufacturers; and while they are doing so, let them exercise their duty with an impartial hand, let them afford to no one an undue advantage either in position or the number of specimens admitted. After this, special invitations addressed to manufacturers at a distance will be duly appreciated and esteemed as a mark of respect, a tribute to acknowledged excellence.

If, as we have heard stated, a National Exposition is contemplated, then by all means let it be so, not in name only but in deed. Let an agitation be at once commenced, a meeting of the leading manufacturers held, a vigorous effort made to direct the attention of the government to the subject, and more particularly that section of it which presides over the interests of manufactures and management of the Schools of Design. It is only by such a course we can expect to receive that assistance which will enable us to realise all that a National Exposition should be. We are justified in asking this aid; we ask government for money only to

effect a national benefit or purpose, and no legislature is justified in withholding that which will result in the yet further prosperity and happiness of the people or nation governed.

ART IN THE PROVINCES.

LIVERPOOL.—The number of pictures sold at the last exhibition here was eighty, and the gross sum realized by the sales was 2050/. instead of 1800/, as stated in our former notice the preceding month. The following is a correct list of the works purchased:—*'Landscape and Cattle,'* J. Wilson, Jun.; *'The Market Girl,'* T. F. Marshall; *'Coast of Gower,'* E. Duncan; *'Arch of Constantine,'* W. Parrot; *'Cowper's Task,'* John Gilbert; *'Mont Blanc,'* G. A. Fripp; *'Vessels in a Breeze,'* C. Fielding; *'A Road Scene,'* A. M'Dougall; *'A Gipsy Encampment—Morning,'* J. Curnock; *'Squally Weather,'* E. W. Cooke; *'New Brighton Sands,'* R. Reinagle; *'Sylvan Scene,'* E. J. Cobett; *'Suspicious Confirmed,'* J. S. Walker; *'A Trout Stream,'* J. Starke; *'Twilight,'* H. B. Willis; *'Welsh Farm,'* A. Vickers; *'Valley of the Ribble,'* H. Dawson; *'Julian and Penella,'* T. F. Dicksee; *'The Crested Cormorant,'* F. Barry; *'The Futile Disguise,'* A. J. Woolmer; *'Early Morning,'* Charles Barber; *'Snow Balls,'* J. A. Pullen; *'Bridge at Lynmouth,'* F. W. Watts; *'The Hag's Lake,'* F. H. Henshaw; *'Cattle in a Farm Yard,'* J. Dearman; *'Rydal Lake,'* W. Havell; *'Banks of the Thames,'* A. Vickers; *'Diligence Yard, at Rouen,'* W. Oliver; *'A Fruit Piece,'* W. Duffield; *'The Brook Side,'* J. Smetham; *'The Cottager's Return,'* B. Callow; *'Duvock Water,'* W. J. Blacklock; *'A Timber Yard,'* J. B. Percy; *'Gipsy Encampment,'* J. Curnock; *'Fishing Boys,'* J. Hill; *'The Devastated Sanctuary,'* W. E. Dighton; *'Reginald Pole and Henry the Eighth,'* W. L. Windus; *'Study of Trees,'* A. M'Dougall; *'Mare and Foal,'* A. Corbould; *'A Light Breeze,'* G. Wilson; *'Fishing Boats,'* C. Bentley; *'Tomb of Shakespeare,'* R. S. Lauder; *'Bridge on the Dart,'* Mrs. Oliver; *'View of Florence,'* W. Oliver; *'Scene from Tristram Shandy,'* J. Absalom; *'Snowdon,'* C. Fielding; *'A Boy with Mice,'* Nancy Rayner; *'View in Kent,'* C. Fielding; *'Gathering Sea-weed,'* E. Duncan; *'Christmas Morning,'* G. Dodgson; *'Crossing the Brook,'* G. Dodgson; *'The Arch of Titus,'* W. Parrot; *'Hay Field, near Reigate,'* C. Davidson; *'Hay Fields,'* C. Davidson; *'Coast of Durham,'* T. M. Richardson; *'Jar of Flowers,'* Miss Harrison; *'A Smuggler,'* J. Buchanan; *'Castle Gondolphi,'* J. Radford; *'North Shore, Liverpool,'* R. Tongue; *'Sunday Morning,'* H. J. Boddington; *'The Truants,'* H. Shirley; *'Katuyk,'* Coast of Holland; *'E. W. Cooke,'* An Old Mill; J. W. Oakes; *'Mother and Child,'* J. J. Hill; *'The West Lyn, Lynmouth,'* W. Havell; *'A Corn Field,'* J. Wilson, Jun.; *'Lake Guethy,'* A. Vickers; *'A Bacchante,'* H. Lejeune; *'Gipsy Girl,'* W. Shayer; *'On the Medway,'* E. Duncan; *'An Autumn Evening,'* H. Jutsum; *'Mother and Child,'* R. S. Lauder; *'The Widow,'* J. Phillip; *'The Lover's Retreat,'* A. Johnston; *'The Cabin Hearth,'* A. D. Fripp; *'Flora,'* T. F. Dicksee; *'Working off a Sand Bank,'* E. W. Cooke; *'Crotchet,'* J. Phillip; *'Sketch of the Trial of William Laud,'* A. Johnston.

EDINBURGH.—The drawings, paintings, models, and other works of Art executed by the students attending the School of Design under the charge of the Board of Manufactures, were exhibited in the galleries of the Royal Institution towards the close of the month of January. The whole of these productions excited considerable attraction, and by the marked improvement visible in most of them, afforded evidence of the progress of the School under the able and judicious management of Mr. Christie. Two branches of recent introduction, modelling from flowers, and carvings from natural objects, seem to have produced highly pleasing results. On the afternoon of the opening day, His Grace the Duke of Buccleugh, in the presence of a large and most respectable assembly, awarded the prizes to the successful competitors in the ordinary classes, while several extra prizes were given for original designs for decorative work and articles of manufacture. This is a wise and prudent step on the part of the management; it will do more towards carrying out the purposes of such institutions than any other plan which could be adopted. We are likewise glad to find that the study of geometry has been introduced here, a science of which some acquaintance is absolutely indispensable for a perfect knowledge of the Art of Design.

LEEDS.—The second annual *conversations* of the Leeds School of Design was held at the rooms

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LAVINIA.

The Drawing by F. R. Roffe.

The Engraving by W. Roffe.

FROM THE STATUE IN MARBLE BY R. E. SPENCE.

PRINTED BY J. W. MARSH.

PUBLISHED FOR THE PROPRIETORS.

of the Institution, East Parade, on Thursday evening, January 31st, and was numerously and very respectfully attended. In addition to the liberal grant of plaster casts recently received from Somerset House, and the books and other specimens of Art belonging to the School of Design, a numerous and interesting selection from the drawings of the pupils was exhibited. J. H. Shaw, Esq., Mayor of the borough, presided. Mr. Wilson, chairman of the School of Design, read the Report, of which the following is a short extract:—"In reference to the increased accommodation which had been provided for the School, and which had been rendered necessary, not from the greater number, but from the more advanced progress of the pupils, the Report states that the committee conceive that they are now in possession of premises in which the experiment of a School of Design may be fully tried. Should it succeed as the committee confidently anticipate, a question may hereafter arise, whether it should not be accommodated in a building which, by its architectural beauty, may correspond more fully with the purposes of such an Institution. The collection of casts and drawings, though not inadequate to the present wants of the Institution, will require considerable additions, with the advancement of the present pupils, and still more with any great increase in their number. For the means of furnishing these as they may be required, the committee rely on the public spirit of their fellow-townsmen and on the support of the Council at Somerset House.

"It seemed to them inexpedient to institute any canvas during the commercial depression which has prevailed almost during the whole period of their operations; but with the returning prosperity of the country, they trust that the time has arrived when they may call with confidence on their fellow-townsmen not only to relieve the Institution from the debt, but to supply the moderate sum which with the fees of the pupils and the Government grant is necessary to enable them to carry on the school with unabated efficiency."

LAVINIA.

FROM THE STATUE IN MARBLE BY B. E. SPENCE.

The name of this sculptor is, as yet, little known among our roll of artists; it is one however which we doubt not will soon be more familiar to us. Mr. Spence is a native of Liverpool; his father, also a sculptor of some celebrity in that town, and a fellow-student with Gibson, at the early age of sixteen, modelled a bust of Roseoe, which is to this day, considered the best extant. Gibson as is generally known, soon left England for Rome, but kept up a constant correspondence with the associate of his early years, and learning that the latter had a son who evinced great talent for sculpture, wrote to the father, entreating that he would send the youth to him to Italy. This was done about three years since, and the subsequent progress of the young artist (he is now about twenty-six years old) has fully justified anticipations concerning him. Prior to his quitting this country he had acquired considerable reputation in the locality of his birth, chiefly by a group which he modelled of the 'Death of the Duke of York at Agincourt';—a work that about a year or two back received the prize at the Manchester Exhibition.

The story of 'Lavinia' in Thomson's 'Seasons' must be familiar to most of our readers;—

"The lovely young Lavinia once had friends;"—

she is here represented in the character of a gleaner, as described by the poet; the expression of her face and her attitude are easy and natural; there is a lack, (and in this we think the treatment judicious) of that refinement of sentiment which too many of our artists indulge in when picturing rustic maidens; yet there is considerable grace and a feeling of modesty which does not 'o'erstep the bounds of nature.' The statue is altogether a work that does great credit to so young a hand: it was a commission from Mr. S. Holme, an opulent builder in Liverpool, at whose residence it now is.

Mr. Spence is at present engaged upon a statue of 'Ophelia' for Mr. Brassy, the eminent railway contractor.

IMPORTANCE OF THE STUDY OF DESIGN.

FREEMASONS OF THE CHURCH.

A MEETING of this Institution was held on the 13th of February, at 49, Great Marlborough Street, the Rev. G. Pocock, LL.B., V.P., in the chair. The usual business of the evening having been gone through, and the list of presents made to the College read by the Secretary, Mr. J. Brown placed before the members a chart illustrative of the first principles of perspective, and a variety of specimens of figured glass applicable as hall or conservatory windows, &c., were exhibited by the manufacturer and patentee, Mr. Pell, of 21, Castle Street, Southwark. This exhibition gave rise to a disquisition from Mr. Wilmshurst, the well-known professor of glass-staining, containing hints as to the superior effect obtained by a moderate use of colours, as exhibited in many of the Cathedrals of Europe, and especially in that of Seville. A valuable paper was then read by Mr. William Smith Williams, "On the importance of a knowledge and observance of the principles of Art by Designers," a subject of the highest importance to a civilised community, but peculiarly interesting to our readers. The lecturer, in accordance with the scientific tendency of the body he was addressing, commenced by an examination of those principles upon which depends the success of architectural endeavours, and gradually descended to a review of the sister arts in their intricate ramifications at the present day, observing that an accurate imitation of style is often mistaken for observance of the principles of Art; but style is only a special part of a general comprehensive whole. By studying the principles of Greek or Christian architecture and ornament, we may imitate these styles to admiration; but something more is required in order to invent. It then becomes necessary to investigate, understand, and act upon those broad fundamental principles which form the basis of all Art, and apply equally to every style past, present, or to come; for without a due observance of principles, ingenuity becomes perverted, invention runs wild, and then the types of past ages must be the moulds in which alone the ever active mind of genius can pour forth its ideas with the certainty of their assuming shapes of beauty and dignity.

Two distinct movements in opposite directions are now observed in the world of Art: the one is retrograde, the other progressive. Upon both these movements Mr. Williams offered some lucid observations which we should like to give entire, but we must content ourselves with following him to a portion of his subject which it is indispensable for us to lay before our readers in a condensed form.

We will then pass to the department of *Ornamental Art*, in which there is most need of principles to guide inventive talent and adaptive ingenuity. "The value of ornament consists in its being used to add beauty to common things, and to relieve the blankness of bare walls, floors, and ceilings. Since the Puritans banished colour from English churches until the present time Decorative Art has performed perpetual penance in a sheet of whitewash, and our national ecclesiastical architecture has been mutilated and deformed, not only by tasteless churchwardens, but by accomplished architects, who, in respect of English architecture, were as ignorant as their employers. But let us not forget what we owe to Wren; nor that to his discerning encouragement we owe the development of the genius of the greatest ornamentalist this country has seen, Grinling Gibbons, whose wood-carvings have been so well appreciated and emulated in our own day by Mr. W. G. Rogers.

"In entering upon the wide field of ornament, it becomes necessary to draw a distinct line of demarcation between the several branches of ornamental design; namely, the ornamentation of architecture, of vessels, utensils and implements, and of textile fabrics. Each of these is governed by different principles, but in all the practice of illusory imitation is alike objectionable. True Art repudiates sham. The great blank space of raw white plaster that shocks the sense as well as the taste in almost every room we enter, from the poor man's garret to the gilded saloons of the wealthy, is a relic of puritanical aversion to colour, and the drab hues that make dreary our parlours and dining-rooms are only a Quakerish compromise."

Here followed some just, but too lengthy to be here introduced, observations upon painted ceilings in general, whether of historical or decorative character, and the lecturer continued. "In painted decoration, and in the patterns of paper-hangings, curtains or carpets, form ought to be regarded chiefly, if not wholly, as a vehicle of colour. How

tiresome and tantalising is the reiteration of patterns in a paper-hanging, especially when great splotches of red or some other powerful colour are scattered over it, or cutting lines of positive blue divide the walls into strips. Intense colours ought to be used sparingly and distributed skilfully, so as to enliven the mass of secondary tints; for a room is made to seem smaller by strong contrasts of colour or harsh outlines, as ceilings are apparently lowered by deep mouldings or powerful hues. Indeed, vivid colours are not essential either to the elegance or cheerful aspect of a room; the walls should form a chaste but not dull background to the furniture, pictures, and occupants. Gaudy carpets of large patterns are therefore objectionable; if positive colours are used these should be subdivided by the intricacies of a small and undefinable pattern, like the Persian and Turkey carpets which have never been equalled for richness and sobriety combined.

"In designing patterns for textile fabrics the uses to which the drapery is to be applied requires to be more considered than is commonly the case. Obviously, the pattern for a dress should not be so large as that for a curtain, yet one sees silks and satins in the mercers' windows, the wearers of which would certainly appear as if robed in window-curtains or wall-hangings. The elaborate imitation of flowers in dresses is wrong upon principle, because the effect is to direct attention from the *ensemble* presented by the dress and the wearer; the nondescript patterns of India shawls in which the effect is seen in the mass, are still superior to modern designs. A great nosegay of flowers on a shawl, or a dress sprinkled with bouquets, is only a degree less absurd than the horns and trumpets which decorate the dressing-gown of Signor Lablache in 'Il Fanatico per la Musica.' The effect of harmonious combinations of colour is what the pattern designer should rely upon; and of these the variety is endless. Form is the medium for displaying colour; in draperies that hang in heavy folds like curtains, it is evident that the shape of the pattern is not seen truly; its effect as shown in the play of colour is infinitely varied by the folds, and therefore a large bold pattern as in damask is preferable. In dresses where the folds are smaller, and especially in scarfs, angular patterns are not only admissible but pleasing, because the multitude of cross folds not only destroys the formality of pattern but gives rise to an infinity of piquant combinations."

Nothing could be more just than Mr. Williams' suggestions with regard to designs for hard-ware, in which, he observed: "Form and proportion are paramount; no ornamentation, however rich or fanciful, can redeem bad proportion or ungraceful form, while a beautiful form unadorned is itself ornament of the most refined and pleasing description. Neither should ornament be so prominent as to overlay or prevent the full development of form; while neither form nor ornament ought to interfere with utility. The shapes of Greek and Etruscan vases, beautiful as they are, are not more adapted to modern pottery or hardware than is the decoration of the fistic wares; we do not want to convert lacrymatories into scent-bottles, funeral urns into tea-pots, vases into flower-pots; nor are the forms of amphora suitable for decanters, or of patens for candle-cups. The material and uses of the vessels should determine its form; tea-pots that will not draw, jugs that can never be washed clean, glasses and cups that one cannot drink out of comfortably, however elegant their form, are essentially defective. And the adaptation of the thing to its purpose, so far from producing ugliness, tends to beauty, and it also induces new forms. The problem to be solved is simply this:—'Given, the use and material of the article, to find a beautiful shape.' In the commonest, rudest, and oldest implements of husbandry—the plough, the scythe, the sickle,—we have examples of simple yet beautiful curves. The most elementary and simple forms, if well-proportioned and of graceful contour, are the most pleasing."

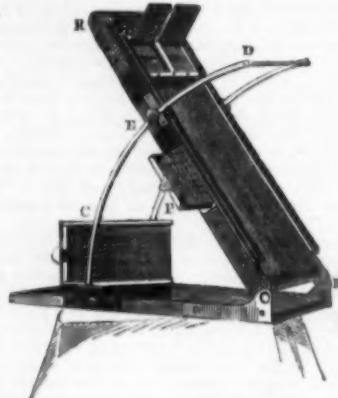
The lecturer, then, after entering into various points of design connected with the tasteful manufacture of porcelain, and deprecating many practices which are only tolerated from habit, remarked in conclusion: "There are other points that need to be touched upon, and those that have been adverted to need fuller investigation, but enough has been said, I trust, to prove the importance of a knowledge and observance of the principles of Art by designers; and perhaps to show also that these principles are easily ascertainable by studious attention and rational reflection."

We are glad to see a society of literary and scientific men like this engaging themselves on a subject so closely connected with Art, and hope to find it followed up by others also.

THE PHOTOGRAPHOMETER.

SINCE the photographic power of the solar rays bears no direct relation to their luminous influence, it becomes a question of considerable importance to those who practise the beautiful art of photography, to have the means of readily measuring the ever changing activity of this force. Several plans, more or less successful, have been devised by Sir John Herschel, Messrs. Jordan, Shaw, and Hunt. The instrument however which is now brought forward by Mr. Claudet, who is well known as one of our most successful Daguerreotypists, appears admirably suited to all those purposes which the practical man requires. The great difficulty which continually annoys the photographic amateur and artist, is the determination of the sensibility of each tablet employed, relatively to the amount of radiation, luminous and chemical, with which he is working. With the photographometer of Mr. Claudet this is easily ascertained. The following woodcuts and concise description, will sufficiently indicate this useful and simple apparatus.

For an instrument of this kind it is important in the first place to have a motion always uniform, without complicated or expensive mechanism. This is obtained by means founded upon the principle of the fall of bodies sliding down an inclined plane. The sensitive surface is exposed to the light by the rapid and uniform passage of a metal plate *A, n*, having openings of different lengths which follow a geometric progression. It is evident that the exposure to



light will be the same for each experiment, because the plate furnished with the proportional openings falls always with the same rapidity, the height of the fall being constant, and the angle of the inclined plane the same. Each opening of this moveable plate allows the light to pass during the same space of time, and the effect upon the sensitive surface indicates exactly the intensity of the chemical rays. The rapidity of the fall may be augmented or diminished by altering the inclination of the plane by means of a graduated arc *C, D*, furnished with a screw *x*, by which it may be fixed at any angle. The same result may be obtained by modifying the height of the fall or the weight of the moveable plate. The photogenic surface, whether it be the Daguerreotype plate, the Talbotype paper, or any other preparation sensitive to light, is placed near the bottom of the inclined plane *r*. It is covered by a thin plate of metal pierced with circular holes, which correspond to the openings of the moveable plate at the moment of the passage of the latter, during which the sensitive surface receives the light wherever the circular holes leave it exposed.

The part of the apparatus which contains the sensitive surface is an independent frame, and it slides from a dark box into an opening on the side of the inclined plane.

A covering of black cloth impermeable to light is attached to the sides of the moveable plate enveloping the whole inclined plane, rolling freely over two rollers *n, n'*, placed, the one at the upper and the other at the lower part of the inclined plane. This cloth prevents the light

striking the sensitive surface before and after the passage of the moveable plate."

It will be seen that this apparatus enables the experimentalist to ascertain with great precision the exact length of time which is required to produce a given amount of actinic change upon any sensitive photographic surface, whether on metal or on paper. Although at present some calculation is necessary to determine the difference between the time which is necessary for exposure in direct radiation, and to the action

group of trees and broken boughs; a horse is running over the heath; the rider, who has been flung off, follows from afar. The whole picture is full of effect, as well in the composition as in the force and harmony of the colours.

Dr. Forster is finishing the German edition of Vasari; the index of the whole work is now in the press. In the mean time a new edition of the same book has been just published in Florence, which deserves to be highly recommended. The annotations are written by different young literati, Milanesi, Pini, &c., and give a series of notices of artists and their works, till now unknown.

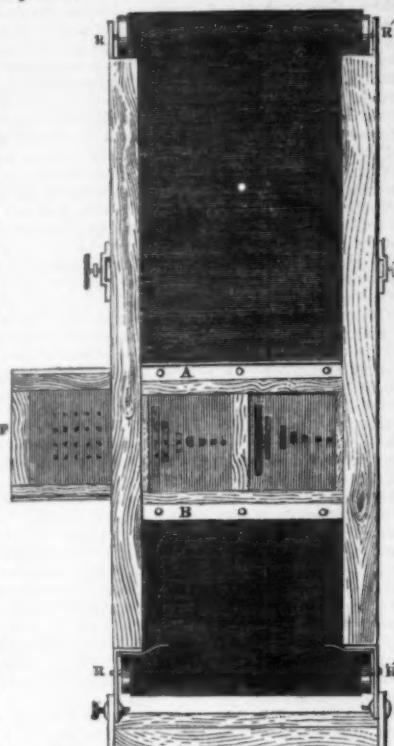
C. Herrman of Berlin is here, exhibiting his series of designs representing the history of the German people, which he is about to publish in fifteen large plates. He has engaged the best engravers to execute his work, which he hopes to see finished in two years.

BERLIN.—The base of the monument of Frederic II. is finished, but the monument itself will not be erected before 1850. The monument of Frederic William III., destined for Königsberg, in Prussia Proper, is progressing. The artist engaged, Professor Kitz, has finished the base with its allegorical female figures of "Patriotism," "Peace," "Wisdom," "Religion," "Fortitude," and "Justice" and the basso-relievi representing "Legislation," "Domestic Life," "Agriculture," the "Representation of the States," and the "System of Arming." The whole monument, thirty-five feet in height, part of which is already cast, will be of bronze.

There is exhibiting at present in the Royal Gallery at Sans Souci the latest picture of Dr. Biebré, of Brussels, painted by order of King William IV. It is twenty-four feet in width and eighteen high, and represents the moment in which Charles I. of England signs the treaty of peace with Spain (1624), after having decorated the painter, I. P. Rubens, the Spanish ambassador, with the golden chain of honour. Beside King Charles we see the Queen with the Prince of Wales (Charles II.), surrounded by the members of parliament and the grandees of the crown. The picture is very rich, and produces a great effect.—The cupola of the chapel of the royal palace in Berlin is finished, and was divested of all its scaffolding the 15th October, the birthday of the King.—The new wing of the marble palace in Potsdam is finished. It is ornamented with frescoes between and above the doors and windows of the marble colonnade. These frescoes are a long series of representations of the Nibelungen, designed by Kolbe and painted by Kaselowski, and another series of landscapes, representing the theatre of the scenes of the above-named epochs.

PARIS.—The annual exhibition of modern pictures, sculptures, and lesser works of Art is deferred until the 1st of May. The necessary preparations in the *ci-décent* palace of the Tuileries, and the desire to open it simultaneously with the Exposition of the Industrial Arts, have occasioned the postponement.—Messrs. Pradier, Sinart, Seguin, Fontaine, Ciuli, Scagnoli, &c., artists, employed in the construction of the tomb of the Emperor Napoleon, have petitioned the President of the Republic to the effect that since the revolution of February, all their requests and entreaties for the payment of considerable sums due to them for their labours on this monument, as well as monies expended, have remained unpaid. That, in consequence, great embarrassment has ensued in their affairs, and they are no longer in a condition to continue the workmen employed thereon, unless their urgent claims are responded to by payment of the debts contracted by the state.—A superb colossal statue of Seastris, in red granite, entirely covered with hieroglyphics, has just been received in the Egyptian Museum, recently constructed on the ground floor of the colonnade of the Louvre.

Sittings of the Cour d'Appel, January 2 & 3.—A singular history of a picture among the tribe of dealers has occupied the court during these two days. St. Jean, of Lyons, is a celebrated painter of flowers, and his works are eagerly sought for at enormous prices. However, a small picture, bearing a rose and flowers, was purchased in that city at a broker's by M. Pilté, for 100 francs. He exchanged it with M. Favard, a dealer in Paris, by whom it was estimated at 120 francs. M. Baroilhet obtained it of this latter in exchange for a couple of pictures valued at 500 francs, who in his turn exchanged it with M. Cerf-Levy for pictures estimated at 700 francs. This M. Cerf-Levy made an exchange with M. Durand-Ruel for two pictures by Robert Fleury and one by Eugène Isabey, valued at 3,800 francs. In the latter person's possession it was seen by an artist of celebrity who expressed doubts of its authenticity, and on removing the varnish, the name and date, 1836, disappeared, proving the very recent baptism of



of the secondary radiations of the camera obscura; this is, however, a very simple matter, and it appears to us exceedingly easy to adapt an instrument of this description to the camera itself.

By this instrument Mr. Claudet has already determined many very important points. Among others, he has proved that on the most sensitive daguerreotype plate an exposure of $\frac{1}{100}$ part of a second is sufficient to produce a decided effect.

Regarding photography as an auxiliary aid to the artist of no mean value, we are pleased to record a description of an instrument which, without being complicated, promises to be exceedingly useful. In this opinion we are not singular; at a recent meeting of the Photographic Club, to which this instrument was exhibited, it was with much real satisfaction that we learned that several of our most eminent artists were now eager and most successful students in photography. The beautiful productions of the more prominent members of this club excited the admiration of all, particularly the copies of architectural beauties, and small bits of landscape by Messrs. Cundell and Owen. We think that now the artist sees the advantage he may derive from the aids of science, that both will gain by the union.

ART IN CONTINENTAL STATES.

GERMANY.—MUNICH.—Since the death of Gärtner the Royal Academy has remained without a director, and nobody is named as the probable successor. It is the same case in Frankfort, where the place of director Veit in the Art Institute, which he quitted four years ago, is not yet filled up.

You know Rottman and his magnificent landscapes; he is executing a series of Grecian landscapes for King Louis. Within the last few days he has finished one of them, which appears a work of magic. It is the "Field of Marathon." The effect of the storm in the foreground is visible—a

22 JU 52



T. SWINN. R.A. PAINTER.

J. STOCKS, ENGRAVER.

THE CHAPEAU DE BRIGAND.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE
1 FT. 8 IN. BY 1 FT. 9 IN.

PRINTED BY W. SAY.

the picture. Finally, M. St. Jean himself denied the paternity, and hence a series of law proceedings between all the parties, down to the purchaser at the broker's shop in Lyons. The court decided that "In works of Art where the name of the painter of a picture is made use of in bargain or sale, it becomes an integral part of the property, and if any error of description is established, the transaction is vitiated and annulled." The court condemned all the parties to return the pictures severally given in exchange, or to repay the respective sums at which the mock original was estimated in the ascending scale from 120 to 3,800 francs.

BRUSSELS.—The "Cercle Artistique et Littéraire" has received so great an accession of new members since the late fêtes, that they have decided on adding an adjoining saloon of great dimensions to their institution, in which they propose to give "Soirées Musicales." As all the eminent professors have joined the Society, the entertainments are expected to be of the highest order. The pictures painted for the decoration of the grand ball in October last, are about to be applied in adorning the suite of apartments where the Society is held; and the most distinguished members of the Society have spontaneously offered their gratuitous assistance to complete the decorations.—The National Museum of Brussels has re-opened, with the accession of the picture of the "Adoration of the Magi," by John Van Eyck; and a celebrated work of Philip Wouvermans, engraved by Le Bos, under the title of "Les Adieux."—The great picture of the "Battle of Lepanto," by M. Slingeney, which was painted by a commission from the government, has just been placed in the hall of the "Palais de la Nation." The picture has undergone several alterations and improvements since the Exhibition, in deference to the sound remarks made by the public voice upon it; M. Verboeckhoven offered the painter the use of one of his vast ateliers for the purpose, which was gladly accepted.—The Baron Gustaf Wappers, director of the Royal Academy of Antwerp, has been named by the Queen of Portugal Commander of the Order of Christ.

THE HAGUE.—The Exhibition of Modern Pictures is announced to take place on the 21st of May ensuing. All works intended for it must be delivered between the 16th of April and the 7th of May, inclusive. Foreign artists are invited to contribute their performances on the occasion.

THE VERNON GALLERY.

CHAPEAU DE BRIGAND.

T. Uwins, R.A. Painter. L. Stocke, Engraver.

Size of the Picture, 2 ft. 5 in., by 1 ft. 9 in.

"THE Brigand's Hat," such is the fanciful title given to this interesting example of childish playfulness and curiosity.—Though but a little girl dressed up in an incongruous selection from the professional wardrobe of the painter—a medley of costume—we have at the same time a picture of incipient womanhood indulging in one of its strongest propensities, personal decoration.

As a painting, this picture is a very beautiful and graceful example of the artist's pencil; the whole grouping is happy and tasteful, and notwithstanding the superabundance of costume, the countenance of the little *artiste* is emphatically the picture, and the crossed hands, with the rosary and crucifix, form a charming secondary picture, equally suggestive on its part; the colouring and light and shade of the picture are unexceptionable.

The history of the picture is briefly this: the artist was suddenly called away from a little girl, who was sitting for her portrait; being detained for a considerable time, the child, at a loss for amusement, dressed herself in all the varieties of costume lying about the studio; on the return of Mr. Uwins, he found her surveying herself in a large glass, which exhibited her from head to foot. The hat, wherein she had stuck some peacock's feathers, is the common peasant's hat of Italy, and the ornament twisted round it implies that the wearer has made pilgrimage to Loretto; the ruff of the age of Rubens; the duck-tailed old woman's jacket of sixty years since, the Italian peasant's petticoat, and the corona of beads, with its appended crucifix, made altogether a whimsical assemblage, irresistible to the artist, who could not avoid the temptation of sketching the droll yet picturesque object before him.*

* Mr. Uwins writes to us as follows respecting this plate: "Mr. Stocke's beautiful engraving has been under my hands for the last time. I shall be most happy to bear any testimony to its excellence, and to give any evidence of my satisfaction."

MINOR TOPICS OF THE MONTH.

EIGHTH REPORT OF THE COMMISSIONERS OF FINE ARTS.—In this report, which has just appeared, the Commissioners express their satisfaction at the works already executed in the houses of Parliament, the effect of which confirms them in the opinion, that under certain circumstances of light and distance, fresco painting is well calculated for the purposes of decoration; while from requiring the preparation of careful designs, the method recommends itself as being fitted to promote the study of form. Two subjects remain to be painted in the House of Lords, that of "Prince Henry acknowledging the authority of Chief Justice Gascoigne" and that of "Justice," of which the former is committed to Charles West Cope, R.A., and the latter to Daniel Maclise, R.A., and thus two corresponding frescoes will be executed on each wall by the same artists. The commissioners recommend this course not only because they are satisfied with the ability displayed by these artists, but also as a means of insuring a due conformity of style and a due symmetry of composition in the works. The commissioners declare themselves ready to conclude an agreement with William Dyce, R.A. to decorate the Robing Room in fresco, the subject proposed being the legend of King Arthur. According to the terms of the contemplated agreement, Mr. Dyce undertakes to complete certain stipulated work within a period not exceeding six years, commencing from the first of July, 1848, and for which it is proposed that he be remunerated at the rate of eight hundred pounds a year: other conditions being included in the agreement which may make it his interest to complete the work, subject to the approval of the commissioners, in less time; and on the other hand, allowing an extension of time in the event of certain additions or changes in the decoration being proposed by the commissioners. Other commissions for frescoes have been given to John Callcott Horsley, the subject "Satan touched by Ithuriel's spear while suggesting evil dreams to Eve"; to Charles West Cope, R.A., the subject "The trial of Griselda's patience"; to John Rogers Herbert, R.A., the subject "Lear disinheriting Cordelia"; to John Tenniel, the subject "Alexander's Feast." These works are to be executed in the Upper Waiting Hall, as illustrative of Milton, Chaucer, Shakespeare, and Dryden. The order of the statues in the eighteen niches of the House of Lords, beginning at the throne end of the house, is as follows:—Stephen Langton, Archbishop of Canterbury; Henri de Lourdes, Archbishop of Dublin; William Earl of Salisbury; William Earl of Pembroke; Almeric, Master of the Knights Templars; Earl of Warrene; Earl of Arundel; Hubert de Burgh; Earl of Clare; Earl of Aumerle; Earl of Gloucester; Earl of Winchester; Earl of Hereford; Earl of Norfolk; Earl of Oxford; Robert Fitzwalter; Eustace de Vesci; William de Mowbray. The substance of this report has been for some time spoken of, but we have refrained from touching upon the subject in the absence of official information. If we consider the merits and reputation of the several artists selected for these works, it cannot be doubted that the results of their labours will afford unqualified satisfaction.

THE VERNON MEDAL.—We have little to report at present—since our last notice respecting this testimonial. One or two meetings of the committee (to which a few names have been recently added) have taken place; and subscriptions to a considerable amount have been sent in—as will be seen by a reference to our advertising columns. At the head of the list stand the names of her Majesty and his Royal Highness Prince Albert, who have thus shown themselves the earliest to recognise the value of Mr. Vernon's munificent gift: we shall however be glad to see those of the class in every way most interested in the matter—the artists of Great Britain, without any exception. An opportunity is here afforded them of testifying their feelings of gratitude to one who has done more to elevate the English School and give it "a local habitation and a name" than any other patron past or present; if they neglect

this opportunity a stigma will attach itself to them for ever. The sum required for the specified object is comparatively small, and might, and ought to be raised among them alone—if only for the purpose of manifesting to the world that they are capable of doing honour to, and appreciating the worth of, a man whom no titles could exalt in the minds of all who can estimate true greatness and nobility of character. We are confident our appeal to the Profession will be answered in a manner that becomes them; not a name that appears in the catalogue of our exhibition of whatever class—not one who practises Art as an occupation,—sculptor, painter, or engraver,—for all are concerned,—but should aid the subscription according to his ability. To this subject we shall recur next month.

THE ROYAL ACADEMY.—The time for taking in pictures for the ensuing exhibition has been extended to the 10th and 11th of April—a week later than ordinary. We have every reason to believe, that this year the exhibition will be worthy of our school; artists have not had their time and attention diverted from the Academy by Westminster Hall; and, with one or two exceptions, none of our leading men are to be found on the walls of the British Institution: thus, every opportunity is afforded for an accumulation of strength in Trafalgar Square which we shall hope to see put forth.

RICHARD WESTMACOTT, Esq. has been elected a member of the Royal Academy in the room of R.R. Reinagle, Esq. resigned: we believe this election will give very general satisfaction to the public as well as to the profession. Mr. Westmacott has been many years an associate: and this promotion was due to his talents and especially to his high character. He is the son of Sir Richard Westmacott, the only one of his sons, we believe, who follows in the steps of the venerable and accomplished sculptor; and although Mr. Westmacott has not startled the world by the production of any very remarkable work—excepting, perhaps, the pediment of the Royal Exchange—he is esteemed and respected generally for abilities which fully entitle him to the distinction. Moreover, he is a scholar of more than usually large acquirements, and a gentleman who confers honour upon the profession from which he obtains honour.

SOCIETY OF ARTS.—The third annual exhibition of British manufactures will be opened at the rooms of this Institution, on Wednesday, the 7th of March. From the information we have been able to gain there is every reason to believe that the exhibition will be in no way inferior in quality to, while in quantity it will surpass, its predecessors, especially in fabrics, paper-hangings, and in a beautiful collection of metallic productions; departments of manufacturing Art in which the Society has hitherto done but little. The Council also propose, as far as their space will allow, to exhibit all the drawings and designs received in competition for the prizes, and to mark those which have received the award of distinction; thereby affording both the public and the competitors an opportunity of testing the merits of the designs by comparison, and also the justice of the selection made by the Council. On the evenings of the exhibition, papers will be read as heretofore, on the various new processes employed in the manufacture of the specimens exhibited, and directing attention to those manufacturers who have shown the greatest advance in combining Art with Manufactures since the last Exposition. From all we can learn, there is no doubt that much will be seen both interesting and important to all classes concerned in the welfare of the industrial community.

THE ROYAL GENERAL ANNUITY SOCIETY held their twenty-first anniversary festival on the 14th ult. at the London Tavern; the Marquis of Salisbury presiding, supported by Lord Fetherstonhaugh, Lord Saye and Sele, Col. T. Wood, M.P., Mr. Newdegate, M.P., Mr. B. B. Cabbell, and several other influential gentlemen, friends of the Institution. Between 300 and 400 sat to dinner, and the subscription announced in the course of the evening amounted to nearly 1800^l, showing the interest which the claims of the Society created. These claims we have on former occasions advocated: the Institution

seeks to rescue its objects from the accustomed refuge of the pauper. Its funds we rejoice to find flourishing, whereby its means of usefulness are proportionably enlarged; there is however a wide field in which the resources of the charity might be well employed, were they ever so ample.

THE FREE EXHIBITION.—A Report of the last general quarterly meeting of this Association is before us, from which we are pleased to learn that its affairs, as regards the present state of its finances and its prospect of future success, are of a highly satisfactory character. It is not necessary for us to enter into the details which the Report embodies; it will be sufficient to state that all the current expenses of the past year have been liquidated, leaving a balance in hand which would be larger but for a defalcation on the part of the late treasurer. Since the last exhibition the committee have elected forty-three new members out of nearly one hundred applicants, which added to the original list, swells their numbers to one hundred and twenty-three; a tolerably good proof that the society is rapidly rising in the estimation of the profession. We learn, from other sources, that it is in contemplation to seek a more eligible locality for their exhibition than that at present occupied near Hyde Park Corner, which is not sufficiently central for the purpose. There is some talk of Oxford Street or its vicinity; this would be better than their position in the "far west," but still too much out of the way.

THE ARCHITECTURAL ASSOCIATION have fixed to open their first exhibition at the Gallery of the New Society of Water-colour Painters, in the present month. The works eligible for exhibition are drawings of edifices either contemplated or in actual progress, designs submitted in competition during the year, studies and delineations of existing buildings, antiquities, and architectural models. The Society have wisely determined to make it a free exhibition, with the exception of Saturday, considering that by bringing their productions before all classes of the public, a taste may be widely diffused, which will operate in every way to the advantage of the architect. The cordial co-operation of the profession is due to this Association, which may benefit them individually and collectively; for architects have no opportunity of displaying their designs where they can receive the attention they merit. True, there is a room at the Royal Academy, but it is the only one rarely entered by the visitor, simply because other subjects of a more engrossing nature claim priority of attention, and which, when he has passed some hours in reviewing, unfit him altogether for the study of less exciting, but perhaps as important matters.

THE NEW SOCIETY OF PAINTERS IN WATER-COLOURS will not open their Exhibition till the 23rd of April, which is somewhat later than usual, in consequence of their rooms being occupied during the month of March by the Architectural Association. They have lost, by secession, Mr. J. J. Jenkins, a valuable contributor to their Exhibition, but have added some new names to their list:—Mr. J. S. Prout, an associate of this Society some years back, and recently returned from Van Dieman's Land; Mr. Wyld of Paris, whose works we have frequently referred to in our notices of the exhibitions in that city; Mrs. Oliver, and Mr. Harrison Weir.

THE OLD SOCIETY OF WATER-COLOUR PAINTERS have elected Mr. J. J. Jenkins, from the younger Society; Mrs. Criddle, whose pictures in oil occasionally exhibited at the British Institution have attracted notice; and Mr. C. Branwhite, of Bristol, well known for his "Frost Scenes," as associate exhibitors. With respect to the first-named gentleman, we cannot avoid expressing our regret that we are compelled every season to announce these changes; a regret which, we know, is shared in by many of the most esteemed members of the profession. The two Societies can scarcely be called rivals, inasmuch as the strength of each has hitherto differed widely from the other; each has pursued its own course, and acquired distinction in its relative department, so that their merits may be considered on a par; why then do we see year after year these drafting from the "Now" into the

"Old!" They who thus "leave their first love" may be assured their professional reputation is in no way enhanced by such procedure, nor would their works realise a higher price on the walls of one Exhibition-room than they do on the other. There is ample room for both societies; or would it not be better still to amalgamate their interests?

THE SOCIETY OF BRITISH ARTISTS.—This Society will open its annual exhibition about the usual period. We hear little authentic of the "sayings and doings" of its members, save that their prospects for the ensuing season are brightening. We trust these reports will prove to be well-founded.

MEDIEVAL MONUMENTS.—Mr. Richardson, the sculptor and archaeologist, who so ably restored the crusaders' monuments in the Temple Church, and subsequently published illustrations of them which we favourably noticed at the time, purposed, if sufficiently encouraged, to publish in a similar manner the whole of the interesting medieval monuments in Elford Church, Staffordshire. These monuments consist of the effigies of Sir Thomas Arderne and his lady, *temp.* 1400, reclining on a rich table-tomb adorned with twenty-two statuettes of angels; a singular effigy of a civilian, *temp.* 1440; Sir John Stanley, *temp.* 1474; and Sir William Smythe and his two wives, *temp.* 1526; with some other highly interesting memorials of the above periods. We have also seen, by the same artist, illustrations of his military monuments recently placed in Canterbury Cathedral to the officers and privates of the 16th Lancers and the 31st Regiment of the Line, who fell in the campaign of the Sutlej. That of the 31st (an etching) consists in part of the tattered flags of the regiment, and several elegant Sikh trophies, &c.; that of the 16th (a tinted lithograph) mainly records an incident in Alwal, executed in bold relief on the monument,—a wounded officer tended by one of his troopers, whose horse, together with a palm-tree, forms a varied and pleasing back-ground; the names of the gallant fellows are inscribed on two broken columns. Besides his Elford Restorations and other minor works, Mr. Richardson is proceeding with other military testimonials arising out of the Sutlej wars.

THE GRAPHIC SOCIETY held its second *conversazione* for the season on the 14th ult.; the rooms were full to overflowing with artists, amateurs, and their contributions. Among the works which most attracted our notice were two studies in oil by Etty, a "Penitent," and a "Girl Bathing," both fine examples of the artist's colouring; several paintings by "Linnell," one of them a copy in large of a small picture in the Vernon Gallery; a small copy of Guido's "Aurora," by A. C. Hayter, jun., framed in imitation of the compartment on the ceiling which contains the original; two paintings by F. Goodall; folios of sketches by Sir W. Jones, J. Uwins, nephew of T. Uwins, R.A., J. Gilbert, G. E. Hering, J. S. Prout, &c.; Haghe's last lithographic work on Belgium, not yet published; an illuminated work by Owen Jones; drawings by Turner, R.A.; an admirable engraving by Gibbon—"Roebuck and Hounds," after Landseer; Shenton's "Lending a Bite," after Mulready, and various other productions, to enumerate which would fill a column.

LORD WARD'S GALLERY.—Lord Ward has had placed in a convenient locality in Lower Brook Street, Grosvenor Square, a considerable portion of his fine pictures, both from his country mansion and his recent acquisitions in Italy. They are gathered here for the gratification of his lordship's immediate friends, who alone enjoy at the present moment the opportunity of viewing them. It is very rare that works of such high excellence as these are acquired in founding a collection; a few of them deserve especial notice. The most interesting is a "Crucifixion," of considerable size, by Raffaelle, painted in his youth, at the age of seventeen, for the Church of Saint Agostino, at Castello; which Vasari says would be attributed to Perugino, if the name of Raffaelle were not painted on it. The size of the work, the extreme beauty of the heads, and graceful dignity of the forms, recalling in rivalry the "Sposalizio," with the undoubted authenticity of the picture, render it of the highest consequence

among the examples of ancient Art in England. The collection comprises also the finest landscape by Salvator Rosa in existence, wondrous in its primitive freshness of tone; a pair of Angels' heads in fresco by Correggio, and a magnificent composition of many figures by Fra Angelico, the finest of his works ever brought to England. To these may be added most of the great names in their rarest excellence, and in the most perfect state of preservation.

SPLITTING BANK NOTES.—A correspondent of the *Builder* states, that the process of splitting bank notes or any other piece of paper is the invention of a print-mount, who was induced to make the experiment for the purpose of obtaining an engraving from the illustrated newspaper, without the letter-press at the back. Our contemporary also quotes the following method for effecting this object:—Procure two rollers or cylinders of glass, or amber resin, or metallic amalgam; strongly excite them by the well-known means, so as to produce the attraction of cohesion, and then with pressure pass the paper between the rollers. One half will adhere to the under roller, and the other to the upper roller, and the split will be perfect. Cease the excitation and remove each part.

THE ROYAL ETCHINGS.—We trust the disreputable proceedings connected with these works of Art have received their quietus. An appeal from the Vice-Chancellor's judgment was argued for three successive days before the Lord Chancellor, who confirmed the injunction with costs. The view taken by his lordship was clearly that which common sense, as well as equity, would dictate, the question being not one of copyright, but of absolute right in property. It is to be hoped that the parties who have violated this right with so indecent a disregard for the feelings of the illustrious personages interested will now let the matter rest, and consider well before they again move, as we hear it is their intention to do; further interference by them would be too gross an act for any but the confirmed scoundrel to contemplate.

THE ART UNION OF LONDON.—Encouraged by the success that attends the publication of this illustrated volume—“*L'Allegro* and *Il Pensoso*”—the Society are about to commence a series of illustrations to Goldsmith's “*Traveller*”—a fine subject for Art: it will contain thirty engravings on wood from designs by leading artists. We may take this opportunity of congratulating the public, as well as the Society, on the total abandonment by the Board of Trade of all interference with the plans and projects of the Institution. We may therefore hope to see the Society deriving and carrying out many beneficial arrangements for the advantage of Art and artists. Truth to say, it has become necessary for them to make some marked advances; for the subscribers will absolutely require such improvements as they may easily make and ought to make.

COMMISSION TO MR. CROSS.—We understand a commission has been given to Mr. Cross by Mr. Peto, the famous builder, to paint six pictures at the price of 500 guineas each: this is indeed a noble commission—and not the less noble because it is conferred by a trader; such examples of judicious liberality are becoming more and more numerous every day: already British Art is depending for prosperity upon the “merchant princes” of the country. We have heard of several other cases, of recent occurrence, almost equally munificent; while on the other hand, our merchants and manufacturers are daily becoming cognisant of the fact that purchases of “old masters” are grievously bad investments.

MR. MINASI.—One of those extraordinary pen and ink drawings for which this ingenious artist has become celebrated is now on view at Messrs. Colnaghi's, Pall Mall East. It is a portrait of the Duke of Wellington, from Lawrence's well-known half-length, and is executed with a delicacy and firmness truly astonishing; so much so, indeed, as not to be distinguished from the finest line engraving.

A CASE DEMANDING much sympathy and prompt pecuniary assistance has recently been brought before us. Mr. W. Stevenson, a young portrait

painter, rapidly rising in his profession, while on his way to the residence of the Earl of Cardigan, at Hounslow, was on the 30th of December last, suddenly struck with death and carried home lifeless. He has left a widow and two children of tender ages, totally unprovided for; to ameliorate the condition of whom, a subscription has been set on foot by a number of noblemen and gentlemen acquainted with the deceased and interested in the future welfare of his family. We shall be happy to receive any sums the benevolently disposed may think fit to entrust to us for their benefit; which subscriptions shall be duly acknowledged in the columns of our Journal.

IN THE AUTOBIOGRAPHY OF MR. ETTY there occurs an error. Among the purchasers of his pictures the name of "Withered" is mentioned; it should have been "Wethered." Mr. Wethered is a tailor in Conduit Street, and supplies one of those instances, by no means uncommon in this country, of wealth obtained by trade being expended in the acquisition of works of Art. Of examples of Mr. Etty he possesses many, some of them being his choicest productions; and his selections of other artists (all British) manifest sound and judicious taste. He is, in truth, one of those "patrons" of Art whom circumstances often render more really serviceable and more practically useful to the artist than men of far higher rank. His taste is, we understand, not only exhibited in his collection of pictures, but finds its way into, and operates upon, the articles of his trade—a result that may be reasonably expected. That the cultivation of taste cannot fail to influence for good the ordinary productions of commerce, is a truth we have been always deeply anxious to impress upon the minds of our readers. The case of Mr. Wethered is only one of many.

THE VELASQUEZ PORTRAIT OF CHARLES I.—The proprietor of this picture, Mr. John Snare, of Reading, seems destined to be the hero of adventures with it, so that in addition to his previous pamphlet thereon, subsequent occurrences will materially increase the interest attached to the subject. By a tyrannic anomaly in the law, the picture was seized for rent due to the landlord of the house in Old Bond Street where it was placed for public exhibition; and although Mr. Snare was nothing indebted for the hire of the exhibition room, the seizure and expenses of redeeming his picture from the possession of the sheriff amounted to nearly four hundred pounds. Having regained legal possession of the picture by the sacrifice and loss of this large sum, Mr. Snare went with it to Edinburgh to offer it to the gaze of the curious, and here a seizure of a different kind has overtaken this unfortunate property. Lord Fife claims the picture as an heirloom, which he asserts has been stolen from him, and it has been taken possession of by the sheriff under this plea. It may be recollect that Mr. Snare was very anxious in his pamphlet to prove that the picture was the one described in the catalogue of a former Lord Fife's pictures. The event will probably give rise to a law-suit, and it will be a singular question if an innocent purchaser in a public sale room, should become liable to lose his purchase, if proved to be entailed property.

PICTURE BY MURILLO.—A card of invitation has been extensively issued inviting the lovers of Spanish Art to view a picture recently received from Madrid, and consigned to a respectable mercantile firm in London for sale. The subject is "The Immaculate Conception," and represents the Virgin standing in the emblematical crescent, with many groups of angels above and below. It is placed in the studio of Mr. Walton, the portrait-painter, in New Bond Street; and not being a work authenticated by its pedigree, is open to the opinion of connoisseurs upon the title to originality by an investigation of its artistic qualities.

PICTURE BY J. VAN EYCK.—A very fine picture is now on view at Mr. Artar's gallery, No. 33, George Street, Hanover Square. It is attributed to J. Van Eyck, and a rigid inspection of it seems to justify the appellation. In every minute detail, particularly of the hands, the distant architecture, the ornaments of drapery, &c., it

closely resembles the master's pencilling, and is well worth a visit by the lovers of the early school of the northern regions, to whom the proprietor gives the most liberal access.

LIFE ACADEMY, MARGARET STREET, CAVENDISH SQUARE.—A conversazione was given here on Tuesday evening, the 20th ult., by the members, to a numerous meeting of artists, and friends of the Arts. The object was to show the studies made from the living model. These were arranged on the walls, and made a very satisfactory display of the advantages of painting the human figure from living examples. In general the scale of colour aimed at, is that so successfully demonstrated by Etty, which bids fair to become the standard of the English School; for some time at least. Besides these there were eleven of Etty's finished pictures and academical studies exhibited—and a great variety of other works, either pictures, drawings, fine prints, &c. The rooms were crowded, and the several works of Art critically examined, and generally with great delight.

SOCIETY OF BRITISH ARTISTS.—Mr. Rippingille gave a lecture on Italian Art in the rooms of this Society on Monday evening, the 19th ult., which was well attended. Mr. Hurlstone also gave a lecture on the Spanish School of Painting on the 24th ult., which he very ably elucidated to a numerous auditory.

DAMASK MANUFACTURE.—We have had much pleasure in noticing, from time to time, the very great improvement, in fabric as well as in design, which manufacturers of skill, taste, and enterprise have introduced into this—almost the only—article of manufacture for which Ireland has obtained pre-eminence. Happily, its supremacy has been maintained—to exercise the ingenuity of its producers, and to sustain the hope that under more auspicious circumstances that country may become, as it ought to be, and as nature intended it to be, the great factory of the kingdom. Belfast is, however, at present (if we except the trade in tabbinet), the only town of Ireland in which linen of the finer quality is produced; and until very lately the producers there never thought of patterns other than those which descended to them from the looms of their grandsires or were borrowed of some chance introduction from France. It is now most encouraging to find the manufacturers there not only keeping pace with, but generally outstripping in the race, their competitors in England. We have recently been requested to examine—at their town-warehouse, 3, Laurence Lane, Cheapside—several of the productions of Messrs. James Blain & Co., of the Hopeton Damask Works, Belfast; and we have done so with exceeding pleasure, not only as favourable indications of increased commerce in a country which cannot fail to interest us deeply, but as most satisfactory examples of progress in Art; for although the specimens consist of objects upon which it has hitherto been considered Art was "thrown away," we have learned to think better, and to know that its most legitimate and beneficial exercise is upon the objects of every-day use which are frequently before the sight, to become either aids to a right estimate of beauty, or teachers of indifference towards deformity. The fabric of the finer damasks of Messrs. Blain is of singular delicacy and beauty; and in that which more especially concerns us, their ornamentation, judicious taste is manifested in all the articles submitted to our notice. This ornamentation consists chiefly of groupings of fruit and flowers; but they are introduced with much discriminating care, and due regard to harmony and order; in more than one instance the damask work might be described as an agreeable picture.

MAROCCHETTI, THE SCULPTOR.—This distinguished professor has arrived in London, and brought with him the finished bust of his Royal Highness Prince Albert. Another of the consequences of the Continental political disturbance is exemplified by this artist's intention of taking up his abode permanently among us.

H. A. J. MUNNO, Esq. has added to his fine collection, the picture of the "Nuns of Sion," painted by P. F. Poole, A.R.A., and exhibited two years ago at the Royal Academy.

REVIEWS.

THE WORKS OF QUINTUS HORATIUS FLACCUS ILLUSTRATED CHIEFLY FROM THE REMAINS OF ANCIENT ART. WITH A LIFE BY REV. HENRY HART MILMAN. Published by JOHN MURRAY.

How embittered soever may have been our early *hore Horatianæ* under some well-remembered Orbilius, who may have spared us only the saturnian Livius Andronicus, an *edition de luxe* is not necessary to tempt us back to a consideration of maxims not less applicable to the every-day life of our own time, than that of Horace. There is this charm, however, in the book before us; we cannot read Horace without gaining a perfect conception of the Roman society of his time. Human nature as it is now, as it ever has been, is the great test of the truth of his pictures; and of the author of these profound ethical essays we are never weary of hearing. We desire to see Venusia, the Poet's birth-place, and Mount Voltore, (Carm. III. IV.), whereon he was covered with leaves by doves; and the river Aufidus, the Fons Bandusia, and other localities familiarly mentioned. Well, these and other places immortalised by the Poet are presented to the reader in wood-cuts.—But let us describe this luxurious book, the exterior colour of which would alone rivet the eye of the antiquary, being bound in a dark Pompeian orange-coloured paper which no union of burnt ochre and raw sienna could ever reach; there is nothing in calf, or half-calf, though even gilt and double-lettered, so consolatory to an eye fretted with gold and eccentric tooling, as this captivating hue. We have to begin with a life of Horace by the editor, Mr. Milman, not a mere summing-up of *Fasti Horatiani*, but an elaborate and carefully commentary piece of biography founded on a close examination of the works of the Poet, and a perfect acquaintance with contemporary history. This is succeeded by *Fasti* from his birth in the consulship of L. Aurelius Cotta and L. Manlius Torquatus until his death in his fifty-seventh year. This is followed by a letter written by Mr. Dennis "De Villâ Horatii," on the site of the Sabine Farm; then come the *Personæ Horatianæ*, a long array of names embalmed in immortal verse, among whom we find all those pleasant fellows to whom Horace gave his leisure hours—not Augustus, Maecenas, and others of that class,—but to Lamia—and others of a like honourable standard. To the illustrations of this book there is no name of either draughtsman or engraver. The style of what we may call the wood-cuts of scenery is foreign, we believe German: these represent places, as before alluded to, mentioned by Horace. The other cuts are from classic remains, and are introduced in illustration of the Latin text; the first ode, for instance, is accompanied by a drawing from the bust of Maecenas, and a chariot-race according to the lines—

"Sunt quo curriculæ palverem Olympium
Collegisse juvat, metaque fervidis, &c."

These illustrations are profusely scattered through the book, they consist of Greek, Roman, and even Etruscan compositions, brought in wherever an allusion to the subject or impersonation may occur. Very many of them are of rare excellence; indeed, the possession of this book would be an inexhaustible source of reference to an artist, and we may fairly say that we had never hoped to see such a desirable edition of any classic author.

COSMOS: A SKETCH OF A PHYSICAL DESCRIPTION OF THE UNIVERSE. By ALEXANDER VON HUMBOLDT. Translated from the German by E. C. OTTE. Published by HENRY G. BOHN, London.

Alexander von Humboldt in this, the fine labour of his old age, the accumulated treasure of the industry of nearly eighty busy years, confesses that the first incitement to travel was derived from inspecting Hodge's pictures of the shores of the Ganges. (Art-Journal, No. 125.) Thus we have the pleasing knowledge that Art in its many-shaded ministrations to the improvement of the human race, kindled that spark in the mind of Humboldt, which has burnt on, a never dying flame, illumining and rendering more radiant every object upon which its intelligent light falls. The effects of the early studies of this great man are evident throughout the "Cosmos." Travel-worn—for from the Himalayas to the Andes he has sought for the wonders of creation; and world-honoured—for his fame "beautiful and bright," extends yet further than his feet have travelled:—our philosopher sits waiting for the departure of day, and as the shadows lengthen on the dial of time, he calls up from the storehouse of his varied knowledge the great

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facts of science, and applies them, aided by "the tomb-searcher memory," to explain all the grand physical phenomena of nature, and to trace the relations between them and the psychological characteristics of races. It is not the task of any ordinary genius, it is no mere gathering together of independent facts, but the "Cosmos," embracing the history of the progress of the human mind from the dawning of intelligence among those people whose labours, wonderfully preserved for centuries, are now being gathered into our own museum to tell us the tale of their "art-manufactures," seeks to develop the natural influence which through the stream of ages has led to the intellectual exaltation of the mind of modern Europe. Through all this we have the feeling of the poet blended with the critical acumen of the philosopher. The inspiration of the Beautiful as it glowed upon the youthful soul, when contemplating in the house of Warren Hastings the pictures of that great river of the land which lives

For ever unchangingly bright,
In the long sunny lapse of a summer day's light;
is revived in age, to diffuse its charms over the
survey of cosmical phenomena, which forms the
crowning labour of a well spent life.

We have already had two translations of this delightful work, by which it has been made familiar to a large number of English readers. This translation by Mr. Otté now before us, is quite equal to either of those which have preceded it, and it comes recommended to the public, not only by additional notes, the conversion of foreign measures into English terms, and the restoration of passages omitted in those translations it attempts to rival, but in being published at less than one third the price of either of those which have yet been published. The earnestness with which Mr. Bohm has entered on the task of supplying literature of the first class cheaply, deserves the best thanks of all who take any interest in that diffusion of knowledge, the seeds of which, we doubt not, are already germinating, to produce for the next generation a more noble growth than has yet been witnessed, notwithstanding our boasted march of intellect.

ILLUSTRATED POEMS. By Mrs. L. H. SIGOURNEY. With Designs by FELIX O. C. DAILEY. Engraved by American Artists. Published by CAREY & HART, Philadelphia.

Mrs. Sigourney is not more admired in her own country than she is in this. Her poetry is read, and felt, and quoted universally; moreover, she is not only valued as a poet, but respected as a woman; and those who had the pleasure of meeting her during the period of her visit to Europe, feel towards her as towards a friend whom they earnestly desire to meet again. All Mrs. Sigourney's poems are essentially *womanly*. She feels and thinks, and reasons as a woman. She loves flowers and sunshine, and has sympathy with the good and beautiful, the tender and the delicate. Her Republican sympathies do not extend beyond her own country, and she is entirely free from the prejudice and vulgarity which we are too apt to stigmatise as "American," without remembering that we have an abundance of prejudice and vulgarity of the same kind in our own land. The tone of Mrs. Sigourney's poetry is not more elevated than her expression is pure, and her verses are singularly harmonious.

The present issue of this refined and accomplished lady's poems confers honour on the publishers. Not only is the volume beautifully printed and got up, but it is illustrated in a very exquisite manner. The designs are appropriate, and carefully drawn, and the feeling is charmingly rendered by the engraver. Mrs. Sigourney's poems are decidedly suggestive; they contain so many allusions to, and actual pictures of, American scenery, that we should like to have seen more of landscape illustration. The book is worthy of a place in any library; and no woman who appreciates the genius and purity of her own sex should be without it.

THE LADY'S FLOWER GARDEN OF ORNAMENTAL FLOWERS; and THE LADY'S FLOWER GARDEN OF ORNAMENTAL PERENNIALS. By MRS. LOUDON. Drawn from Nature, and arranged in a Series of Plates, by H. NOEL HUMPHREYS, Esq. Published by ORR & CO., London.

The two names on the title page of this most beautiful work will sufficiently guarantee the high character of the production. Mrs. Loudon has in her former works shown that she possessed the happy art of simplifying without enlarging; and we hope in this she will bear in mind, that while she keeps up the tone of information, the work is chiefly intended for the drawing-room table.

Botany, like medicine, has gloried in hard words, but the more rapidly this is done away with, the better will it be for the diffusion of knowledge.

We congratulate Mrs. Loudon on having such an assistant as Mr. Humphreys.

PAXTON'S MAGAZINE OF GARDENING AND BOTANY. Published by W. ORR & CO., Paternoster Row.

As the Magazine of Botany, the publication of which extended over a series of fifteen years, has come to a conclusion, Mr. Paxton projected the work, of which the first number is now before us, for the purpose of showing that garden structures for plants and fruits are very different from what they were when the "Magazine of Botany" was commenced. "The system of heating and ventilation," he says, "has received a large share of attention, and being conducted on scientific principles, the atmosphere of our glass-houses, which was formerly unhealthy and often pestiferous, has now, generally speaking, become sweet and wholesome; while bottom heat, by fermenting materials, has yielded to hot-water tanks."

Indeed, every department of knowledge has advanced astonishingly, and every thing connected with gardening is better understood than it was. This number is full of information, and worthy of Mr. Paxton's high repute; moreover, it is perfectly intelligible, and every one who wishes to do so, can understand it. We promise for "Paxton's Magazine of Gardening" a most extensive circulation.

THE COTTAGE GARDENER; or, AMATEUR AND COTTAGER'S GUIDE TO OUT-DOOR GARDENING AND SPADE CULTIVATION. Conducted by GEORGE W. JOHNSON, Esq. Published by ORR and CO., London.

The next best thing to having a garden is to know what to do with it; and surely this pleasant serial is full to overflowing with the knowledge of floral and every species of garden culture, and that without any parade of those learned names which puzzle a tyro in old Adam's art—it quite makes one long for the summer and sunshine. Those who cultivate a few garden flowers in their own windows will find ample information as to the management of those domestic bulbs and blossoms, that shed freshness and fragrance through many a heated room. We must say, however, we were somewhat amused at the editor (who certainly has a tenderness towards poetry) putting in an apology for the introduction of a poem, and assuring a correspondent, who has no love for the muses, that it was only inserted to fill up a space! Surely an occasional poem, illustrative of country enjoyments, could not be out of place in such a publication, and the poem referred to is one of no common order.

A PRACTICAL TREATISE ON MUSICAL COMPOSITION. By G. W. RÖHNER. Published by LONGMAN & CO., London.

Foreigners are frequently apt to taunt us with our want of taste in the science of music, and our ignorance of what constitutes its chief charms. We will not admit the charge, for in no country of Europe are its most accomplished professors more eagerly sought for, or more appreciated on the ground of their intrinsic merit. The cultivation of the Art among all classes whose means enable them to gain instruction, is perhaps as universal here as elsewhere; a fact sufficiently evidenced by the numerous publications, from the elementary to the most scientific, which are constantly placed before the public. Mr. Röhner, in his present work, has put into the hands of the teacher such materials as will greatly assist him in the task of instruction. It is a simple yet scientific grammar of music; the examples are clear, and therefore easy of comprehension, so that much of the difficulty which learners have met with in their endeavours to understand the theory of composition may be overcome by a careful study of this Treatise. A Key to the exercises accompanies the work, and will be found a useful addendum to it.

THE IMPENDING MATE, AND MATED. Engraved by W. H. SIMMONS, from the Pictures by F. STONE. Published by GAMBART & CO., London.

Whatever opinion we may have of the class of subjects usually chosen by Mr. Stone for the display of his talent, few will deny him the power of giving to that class its full measure of justice; nor would we quarrel with an artist who delights to portray in all its phases that silent, yet invincible spirit, which at some time or another leads all men captive, of whatever degree. There are, too, in most of his works, a refinement of feeling and a delicacy of treatment, which make amends for the absence

of more stirring qualities of character and action; he is, in truth, the *chevalier d'Amour*. The pair of prints published under the above titles, are two elegant compositions in the artist's best style; the story of the pictures is most ingeniously told by a reference to the chess-board, at which, in the one, the young lovers are seated, and which, in the other, is pushed aside, the game being played out; both having conquered in the deeper and more important one that has engaged their hearts, if not their fingers. The place of both pictures is an open balcony overlooking some noble park-like scenery, and the contending parties belong to the class whose homes would be in such a locality—young aristocrats, habited in the costumes of the last century. The subjects are most effectively engraved by Mr. Simmons; they will doubtless find many admirers among the thousands who can appreciate the artist's theme.

REPORT OF THE JUDGMENT OF VICE-CHANCELLOR SIR J. L. KNIGHT BRUCE, IN THE CASE OF THE ROYAL ETCHINGS. By J. H. COOKE, Esq., Barrister-at-Law. Published by MAXWELL AND SON, London.

We are glad to see this pamphlet, and cordially recommend it to all who are interested in works of Art considered as property. The subject is too important to be recorded only in the ephemeral columns of daily paper; while the arguments and legal points are so clearly and eloquently enforced by the Vice-Chancellor, as fully to justify a more extended and lasting circulation, which, in their present form, they will undoubtedly have.

THE PEERAGE, BARONETAGE, AND KNIGHTAGE OF GREAT BRITAIN AND IRELAND, FOR 1849. By C. R. DOD. Published by WHITAKER & CO., London.

Mr. Dod's annual volume is, as regards the titled classes, worth an entire "Heralds' College," as it affords us a vast amount of information, without wading through ponderous tomes, or vast rolls of parchment. The book before us, which is the ninth of its family, brings the lineage and connexions of our aristocracy down to the commencement of the present year, and includes several features not introduced into the previous volumes. The labour of classifying and condensing such a mass of materials must be immense, leaving out of consideration the research and inquiry incident to such a publication. As a work of reference it is invaluable, and must prove a text-book of the subject it embraces. It should be in the hands of all persons who find such a companion either convenient or necessary; and certainly no public office should be without it.

PHARAOH'S CHARIOT HORSES. Engraved by C. W. WASS, from the Picture by J. F. HERING. Published by J. GILBERT, Sheffield.

This print is worthy of all honour, for we have never seen any class of subject rendered with a closer approximation to nature. The picture was exhibited a year or two back at the British Institution. All that is seen of the "Chariot Horses" are their three heads, with a portion of the chest above the water; but these are depicted with such amazing power and animation, as clearly to indicate the impending struggle for life. The centre head is a perfect study, and the entire group is evidence of what genius may effect with apparently the slightest materials. Mr. Wass, in the engraving, has we think surpassed all his former efforts; the work will place him in the foremost rank of our mezzotinto engravers, although he has here united mezzotinto and line, a combination which materially adds to the effectiveness of the print. We are glad to recognise such an undertaking as resulting from a provincial publisher; it is alike creditable to his judgment and his enterprise.

THE INUNDATION. Painted by C. F. KÖRBER. Engraved by T. W. DAVEY. Published by ACKERMANN & CO., London.

The original of this engraving claimed our favourable notice when reviewing the Royal Academy Exhibition of the past year, as a work of great imagination and power. We need scarcely describe the picture, for most of our readers will remember the "Newfoundland Dog and her Pups in danger of being overwhelmed in the flood of waters;" the agonising howl of the mother, and the terrified looks of her young, make a most pathetic appeal to the feelings,—one indeed that would be truly distressing, did not we see, by the approaching boat, that relief is at hand. The engraving well sustains the character of the subject; it is boldly yet carefully executed in every particular.